### RETOUCHER'S GUIDE: SOFTWARE TECHNIQUE ATMOSPHERIC LOW-KEY BLACK AND WHITES



## amateur Saturday 1 June 2013

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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# Contents

### Amateur Photographer For everyone who loves photography

**I SUPPOSE** throughout photographic history there have been particular techniques and practices that have caused controversy. They would be the sort taken up with rabid enthusiasm by some and detested with equal passion by others. In my youth it was the use of Cokin effects filters that could render a rainbow in any conditions or prism a face seven times in a single frame. Perhaps earlier it would have been creating single images from individual glass plates, or perhaps the use of hand colouring small areas of a b&w print. And let's not forget hot spoons on the back of a developing Polaroid.

These days the technique that gets us most collectively excited, in both directions, is HDR – high

dynamic range. It's no bad thing there's a technique that allows us to combine highlights from one exposure with the shadow detail of another, so

that our images can contain a wider range of tones. The way the process has been used to create extreme effects has, though, rather divided the audience. Some delight in the excessive drama HDR can create, while others loathe it entirely. Of course, when it is there but cannot be seen, only good things can happen.

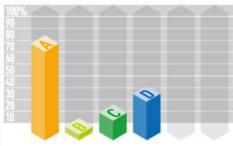


**Damien Demolder** Editor

### THE AP READERS' POLL

IN AP 11 MAY WE ASKED...

Would you consider buying a used DSLR?



#### YOU ANSWERED...

A Yes, at the right price	73%
<b>B</b> Yes, I don't buy new equipment	4%
C No, I don't want to take the risk	16%
<b>D</b> No, I want the latest technology	7%

#### THIS WEEK WE ASK...

Do you ever use HDR?

VOTE ONLINE www.amateurphotographer.co.uk

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Learn how to create

Learn how to create impressive and effective HDR images

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

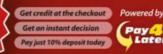
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#### Nikon Zoom Lenses

### Nikon lenses are regarded as among the best optics in the world



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#### **Nikon** Prime Lenses

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#### Nikon Macro Lenses

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# APPEUS II Blurry, unfocused images of Red Square

Red Square Pics by chimp go on sale, page 6



News | Analysis | Comment | PhotoDiary 1/6/13

• 1.4x extender built into telephoto • Boosts zoom to 560mm

### **CANON 1.4X EXTENDER LENS SURFACES**

CANON is due to debut its 200-400mm lens with on-board 1.4x extender, more than two years after a prototype first went on show in Japan.

The EF 200-400mm f/4L IS USM Extender 1.4x was first shown at the CP+ show in Tokyo in February 2011.

The L-series newcomer, priced £11,999,99, is the first commercially available lens to feature a built-in 1.4x extender, which bolsters focal length to 280mm-560mm.

The lens boasts a 4-stop image stabiliser and is primarily aimed at professional sports and wildlife photographers.

Among the first to try out the lens was AP's technical editor Richard Sibley, who praised the 1.4x extender for granting photographers greater adaptability.

'If someone were shooting at the full extent of the focal length, and another subject presented itself at a much shorter distance, simply deactivating the extender with a flick of a lever would allow for swift reframing,' he explained after using it at an event in Croatia last month.

Since such a situation would normally require a change of lenses, the flexibility of the EF 200-400mm f/4L IS USM Extender 1.4x is also an asset in that it will reduce the need for frequent lens changes and thus reduce the chances of dust entering a camera body.

The newest member of the family has a fixed f/4 aperture (increasing to f/5.6 when the extender is activated), allowing for the use of high shutter speeds. The lens also features a newly designed optical Image



Stabilizer, which Canon says will provide users with a 4-stop advantage.

The company was keen to highlight the IS 'Mode 3', which applies stabilisation only at the time of exposure. Canon claims this will allow photographers to pan with fast-paced action without having the IS overcompensate for movement.

'This feature is ideal for sports photographers, who typically only have a split-second to capture a subject in front of them,' the firm added.

The lens includes Canon's ring-type Ultrasonic Motor for fast autofocusing. Users can also override the autofocus at any given moment in order to adjust focus manually.

There are provisions for video shooters. too, with a Power Focus mode that enables an accurate pull-focus effect, activated by twisting the focus recall ring and stopping at a preset distance.

Canon claims that the magnesium allov chassis of the lens makes it comparable in weight to other telephoto lenses of similar focal length, despite the presence of the extender.

The EF 200-400mm f/4L IS USM features fluorite elements - in this case. fluorine coatings on the front and rear elements to ward off dirt.

In a press release Canon says: 'The combination of outstanding optical performance, versatility, weight and tough construction will make [the EF 200-400mm f/4L IS USM Extender 1.4x] an essential part of any professional sports or wildlife photographer's kitbag.

- Digital camera users are most interested in connected and smart cameras, with Wi-Fi capability being the biggest draw, savs a survey by InfoTrends. The market research firm urged camera vendors to develop intuitive sharing features for future products in order to keep up with the ongoing competition from smartphones.
- The body of photographer Gerry Coyle has been found. six months after his disappearance on Mount Snowdon. Mr Coyle was confirmed to have reached the summit on the afternoon of 25 October 2012, and it is believed he subsequently diverted from the track and lost his way. His death is not being treated as suspicious.

### **NIKON SALES SOAR 28%**

**NIKON'S** global imaging sales rose 28% over the past year, despite shrinking demand for compacts, plunging prices and a 'sharp' downturn in the changeable-lens camera market from the end of 2012.

Nikon says performance was boosted by its Nikon 1 compact camera system and overall growth in sales of interchangeablelens models over the 12 months.

Nikon sold 24.1m cameras in the year to 31 March 2013 - a 9% rise on the

previous year. Demand for changeable-lens cameras shot up 47%, while lens sales rose 36% in volume terms.

Nikon's net sales rose to 751.2 billion yen (around £4.9 billion) for the year to 31 March 3013, compared to around 587.1 billion yen in the previous 12 months.

Operating income rose by 12.5%, according to figures released by Nikon's head office in Tokyo. Overall group net profit, however, fell 28%.

Nikon says demand for products such as its D800 achieved 'steady' growth. although the company was forced to cut the price of entry-level DSLRs due to 'market conditions' during the last three months of 2012.

Commenting on the digital camera market, Nikon admits 'competition to survive is intensifying among manufacturers as the market matures'.

In its latest financial statements, the firm adds: 'For compact digital cameras in particular, the dramatically shrinking market is further spurring price competition.'



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer

### **APNews**

A week of photographic opportunity

### ODIA

### Wednesday 29 May

**EXHIBITION** Charles Fréger: The Wild and the Wise, until 25 August, at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk. **EXHIBITION** David Anthony Hall & James Flavell, until 12 September, at 10 Gresham Street, London EC2V 7JD. Visit www.vjbarts.com.

### Thursday 30 May

**EXHIBITION** Christian Vogt: Today I've Been You, until 6 July at Margaret Street Gallery, London W1W 8SW. Tel: 0207 3230140. Visit www. margaretstgallery.com. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

### Friday 31 May

**DON'T MISS** Sony Equipment Showcase (10am-4pm) at London Camera Exchange, Baldwin Street, Bristol BS1 1SA. Tel: 0117 9291935. Visit www. lcegroup.co.uk. **EXHIBITION** Trusted Visions – Nowicki vs Karanka, last day, at Third Floor Gallery, Cardiff CF10 5AG. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

### Saturday 1 June

**EXHIBITION** Northern Stars by Students of Photography for Digital Media at Bradford University, last day, at Impressions Gallery, Bradford BD1 1SD. Tel: 01274 737843. Visit www.impressionsgallery.com. **EXHIBITION** What is Contemporary?, until 6 July, at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 5721. Visit www.brancolinigrimaldi.com.

### Sunday 2 June

**EXHIBITION** Deutsche Börse Photography Prize 2013, until 30 June at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www. thephotographersgallery.org.uk. **DON'T MISS** Medieval Jousting at Leeds Castle (10am-6pm), near Maidstone, Krny, off Junction 8 of the M20. Tel: 01622 765400. Visit www.leeds-castle.com.

### Monday 3 June



**EXHIBITION** Blitz: WWII in London, until 29 June, at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com/london. **EXHIBITION** Nobuyoshi Araki, until 8 June at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.

### Tuesday 4 June Latest ap on sale

**EXHIBITION** Claire Aho: Studio Works, until 21 July at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www. thephotographersgallery.org.uk. **EXHIBITION** Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk.



### **SOTHEBY'S AUCTION TO INCLUDE PHOTOS BY CHIMP**

AN AUCTION of more than 800 photographs taken by artists living in the former Soviet Union will include images taken by a chimpanzee.

On 5 June Sotheby's will present 'Changing Focus: A Collection of Russian & Eastern Contemporary Photographer', comprising works from a private collection of images taken by a multitude of artists and photographers from the 1960s onwards

The first collection of its kind to be offered on the international auction market, many of the images represent growing political unrest in the country at the time

Suad Garayeva, curator of Contemporary Art, CIS, said: 'This unique collection sheds a fascinating light on the extraordinary and hitherto little-known photographic artwork produced in Russia during the second half of the 20th century."

One of the lots on offer is entitled 'Our Moscow Through the Eyes of Mikki' (see image above). Two conceptual artists named Vitaliy Komar and Alexander Melamid trained a circus chimpanzee



named Mikki (pictured above in Red Square) to take photographs. The blurry, unfocused images he captured of Red Square are expected to fetch £50.000-£70.000

### REPORT FANS PENTAX FULL-FRAME FLAMES

**PENTAX** Ricoh Imaging will neither confirm nor deny that is working on a full-frame DSLR, following remarks reportedly made by a top official in China.

It has been reported that Pentax is expected to debut a new full-frame DSLR based on comments apparently made by Tomoyoshi Shibata, Pentax's managing director and general manager of Pentax Ricoh China.

The article, which appeared on the website pcp.com, adds that the camera 'will apparently be different from other full-frame DSLR cameras'.

However, Pentax Ricoh Imaging UK's product co-ordinator Stephen Sanderson told Amateur Photographer (AP) that the

firm does not plan to issue any response to the report. Separately, in March, Pentax appeared to hint that it may launch a fullframe DSLR later this year.

The suggestion emerged in a tweet purportedly posted by Pentax Australia, in response to a question posed by Hong Kong-based Pentax user Sam Wong.

In his tweet, Wong had asked: 'A Pentax FF DSLR is coming??

Pentax Australia replied: 'This very well might be the year! Hold onto those lenses.'

In an interview with AP last year, Pentax underlined the importance of a full DSLR range, but remained tight-lipped when asked whether we can expect a full-frame camera.

Jessops boss Peter Jones is kitting out shop staff with his own brand of stripy socks. Jessops' newly opened shops have been taking delivery of the 'Peter Jones Collection' socks over recent days, causing quite a stir on social networking websites. On his website. Peter Jones, who also markets his own collection of shirts, ties and cufflinks. says: I love stripy socks; they are distinctive and add a splash of colour to any outfit.' Meanwhile, the chain has reopened its store in Worthing, West Sussex, bringing the total so far to 19.

Panasonic has announced the newest firmware update for the interchangeablelens Lumix G Vario 12-35mm for the Lumix G. The update improves the stability of the Optical Image Stabilizer when recording video. It is available to download at panasonic.jp/ support/global/cs/dsc/ index.html.

Carl Zeiss 12mm and 32mm optics for Sony NEX and Fuji X models

### ZEISS REVEALS FUJI AND SONY LENSES

THE FIRST Carl Zeiss Touit series autofocus lenses for the Sony NEX and Fujifilm X camera ranges have been launched

The Touit 2.8/12 (£969), a wideangle lens, and the 1.8/32 (£702), a compact standard, are so named for their respective minimum apertures and fixed focal lengths. Both have a maximum aperture of f/22.

In a statement, Zeiss said: 'The lenses have an entirely new optical and mechanical design that takes into account the special requirements of mirrorless CSC cameras.'

The next lens in the series will be the Touit 2.8/50 macro.

More focal lengths are set to follow, but Zeiss declined to offer details, adding that, so far, only fixed focal lengths are on the table.

Zoom lenses are an option currently being evaluated,' the firm added.

The Touit 2.8/12 and 1.8/32 will be available from June.





The 2.8/12 has 11 elements in eight groups, and the 1.8/32 has eight in five.

Both feature Carl Zeiss T\* anti-reflective coating and an electronically coupled focus ring. Zeiss says precise manual focusing will still be possible thanks to the large focus rotation angle.

Neither lens features image stabilisation. Zeiss explained that its exclusion was for 'quality reasons', citing the short focal lengths of both lenses as rendering IS unnecessary and potentially even detrimental to image quality.

Zeiss said it has worked closely with

both Sony and Fujifilm to ensure optimum compatibility.

The firm recommends using the lenses with Sony NEX cameras with firmware version 1.02 or later, and Fujifilm X with firmware version 2.03 or later.

Its autofocus is something of a first for Zeiss – as the company is not licensed to develop autofocus for Canon or Nikon, its SLR lenses have featured only manual focus.

The Touit series was first announced at Photokina 2012. Visit www.zeiss.com/photo for more details.

### **WORLD PRESS PHOTO REJECTS FAKE PIC CLAIM**

**WORLD** Press Photo has released a statement confirming the veracity of its Press Photo of the Year 2012, following accusations of forgery.

Paul Hansen's winning image of a group of Palestinian men in the aftermath of a rocket attack on Gaza (see News, AP 2 March and picture right) came under scrutiny by American image analyst Neal Krawetz, who claimed it was a composite after submitting it to Extensible Metadata Platform (XMP) Testing.

Krawetz also alleged that the shadows in the alleyway were not consistent with the position of the sun.

World Press Photo responded by submitting the image files for forensic analysis, and concluded that there had been no wrongdoing.

Independent analysts Dr Hany Farid and Kevin Connor of Fourandsix Technologies said: 'It is clear the published photo was retouched with respect to both global and local colour and tone. Beyond this, however, we find no evidence of significant photo manipulation or compositing.

Farid and Connor went on to criticise the original analysis that raised suspicions as 'deeply flawed'.



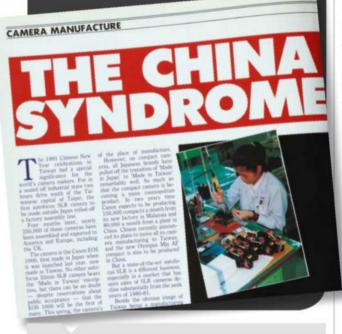
They claimed that the XMP analysis represented an incomplete understanding of Photoshop metadata and that the shadow analysis was flawed in its logic and conclusions

World Press Photo has reviewed its judging processes more than once in recent years, following incidents of images being altered beyond acceptable limits.

Organisers added: 'The contest entry rules state that the content of the images must not be altered. Only retouching which conforms to currently accepted standards in the industry is allowed.'

### **APNews**

AP Editor Keith Wilson made a trip eastwards to Taipei, Taiwan, this week in 1991, to document the first autofocus SLR cameras to be produced outside of Japan. The Canon EOS 1000 was tipped to be the first of many to bear the inscription 'Made in Taiwan', and Wilson discovered that not everyone was happy with the transition. 'Canon's bosses in Japan are more than a little nervous about the public's reaction to a modern hi-tech SLR carrying the "Made in Taiwan" inscription on its baseplate,' he wrote. 'Indeed, several of Canon's executives confided to me that they would prefer to see on all their products the insignia "Made by Canon", instead of the place of manufacture.'



- A former Jessons manager is launching his own business in the chain's nowvacated premises in Penzance, Cornwall. Oliver Hawker, store manager for three vears, believes there is still potential for photographic services in Penzance and has launched 'Oliver's Photographics', a large and small-scale printing service that will also offer a professional studio and photography workshops.
- Sigma is offering a cashback reward programme for users of its SD/DP digital cameras. The firm has announced that all current users of cameras incorporating Foveon image-sensor technology can receive up to £300 cashback on purchase of a second unit until 16 June 2013. For more details, visit www. sigma-imaging-uk. com/camera.



Best products in 40 categories

### **TIPA ANNOUNCES 2013 AWARDS**

THE WORLD'S best cameras went head-to-head at the 2013 TIPA awards. where Canon's EOS 6D (pictured) won Best Digital SLR Expert and Nikon's D7100 strolled off with honours for Best Digital SLR Advanced.

The annual awards are judged by 27 magazines that belong to the Technical Image Press Association (AP is not a member of TIPA) and the Camera Journal Press Club of Japan. This year, awards were handed out to products in 40 categories.

The Fujifilm X-E1 claimed top spot for Best Compact System Camera (CSC) Expert, while Panasonic's Lumix DMC-GH3

won Best CSC Professional. the Canon EF 24-70mm f/2.8L II USM was voted Best Professional DSLR Lens and Sigma's 35mm f/1.4 DG HSM landed the Best Expert DSLR Lens accolade.

Honours for Best Professional Camera went to Leica for its M model, and the Best Premium Camera was deemed to be the Sony Cyber-shot DSC-RX1

Samsung's NX300 picked up the Best CSC Advanced title and the award for Best CSC Prime Lens went to Fujifilm for its Fujinon XF 14mm f/2.8 R.

The award for Best CSC Expert Lens went to Sony for its 10-18mm f/4 OSS E-mount zoom.

### MD of LCE visits 28 branches

### CAMERA CHAIN BOSS STARTS CHARITY CYCLE

**THE MANAGING** director of London Camera Exchange is embarking on a sponsored cycle around all 28 branches of the photographic chain.

Nick Richens, who has worked for LCE since 1975, will be setting off on 4 June for a journey of approximately 1,100 miles, visiting branches that incude Plymouth in Devon, Manchester, Norwich in Norfolk and Southampton in Hampshire. He expects to finish by 21 June.

He said: 'A year ago I ran the London Marathon and enjoyed it so much that I decided to look for another challenge in 2013.

Richens hopes to raise at least £10,000 for the Multiple Sclerosis Society and The Prostate Project, two causes that have affected his family in recent years. He has already made headway thanks to support from business partners Canon, Fujifilm, Nikon, Panasonic and Sony.

To make a donation, visit uk.virginmoneygiving.com/NickRichens.

### **CLUBNEV**

Club news from around the country

### CHICHESTER CAMERA CLUB

The club will stage its annual exhibition from 10-17 August at the Assembly Rooms, North Street, Chichester, West Sussex PO19 1LQ. The show is due to feature more than 250 prints and a rolling display of digital images. The exhibition will be open daily from 10am-5pm (closed Sunday 11 August). Admission is free. To view the club's recently redesigned website, visit www.chichestercameraclub.org.uk.



Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com





























Nikon School is located at our new Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school will be a creative, inspiring venue that gives rise to the best in photography. Courses will run from Tuesday to Saturday and will range from an introduction to photography, to inspirational speaker sessions. Book your course at nikon.co.uk/training.

# PReview

The latest photography books, exhibitions and websites. By Jon Stapley

#### **New England**

By Chris Porsz Chris Porsz (self-published), £17.99, hardback, 133 pages, ISBN 978-0-9574329-0-1

**IF CHRIS** Porsz's excellent images seem at all familiar, it may be because he has graced the pages of AP's Reader Spotlight twice in the past year. Whether you caught those issues or not, this selfpublished book of his work throughout the decades is worth your time. Spending hours at a time hitting the pavement for great street photographs, Porsz's lens captured many of the little absurdities of British life and culture throughout the 1980s. While he's clearly not above setting up a shot (and says as much in his introduction), he has a splendid eye for a quick moment or a visual pun and it makes for some really memorable images. Deft, surprising and impeccably well executed, this is



superb street









### **EXHIBITION**

#### **Charlie Phillips:** The Urban Eve

Until 6 July. New Art Exchange, 39-41 Gregory Boulevard, Nottingham NG7 6BE. Tel: 0115 924 8630. Website: www. thenewartexchange.org.uk. Open Mon-Sat, 9am-5pm. Admission free

AN IMMIGRANT to London's Notting Hill from Kingston, Jamaica, in the 1950s, Charlie Phillips experienced the racism that greeted the formation of migrant communities in West London. His camera followed one community's journey to actualisation throughout two decades, and his images document the stages leading up to the vibrant, multi-cultural society in which





### **What Presence! The** Rock Photography of Harry Papadopoulos

Polygon, £20, paperback, 144 pages, ISBN 978-1-84697-256-0

THE SMOKY debauchery of the 1980s rock scene is revived in this book through the images of music photographer Harry Papadopoulos. Responsible for countless magazine covers and gig photos, Papadopoulos's work is clearly remembered with fondness, as evidenced by the people who pay vocal tribute. The one characteristic brought up repeatedly is how relaxed he was in his craft ('I never saw him set up lights,' says Scottish musician Edwyn Collins and one-time frontman for Orange Juice). It's this attitude that shows through most in the photography - the compositions often lack artistry but they feel

genuinely spontaneous. You get a sense that the musicians are enjoying the photographer's company.





we live today. Though it's not always easy to acknowledge the deep-seated prejudices that have plagued such communities, seeing the sense of optimism that pervades Phillips' images does give the viewer some measure of hope for a more peaceful future. This body of work is a great coup for the New Art Exchange and is well worth your time if you're in Nottingham this month.



**WEBSITE** 

### www.dearphotograph.com

**THIS** Tumblr project is based on a really intriguing central idea - taking a snapshot from years gone by and holding it up to its original setting, creating an image that compares past and present and marks the changes in lives and in places. The site is fuelled by reader submissions and people have latched onto the project with real

enthusiasm. Often the photos form tributes to departed loved ones and happier times, and there's a genuine sense of love and care for these old film

snaps, most likely thought forgettable at the time they were taken. Settle in and scroll right through.



### CONDENSED READING

A round-up of the latest photography books on the market









• THE SECOND WORLD WAR IN **PICTURES EDITED** by Ian Petherby and George Lewis, £7.99 Some slightly slapdash text editing lets down this collection but the British spirit of endurance through trying times is really evident in these images when 'Keep Calm and Carry On' wasn't just something to slap on a vaguely ironic T-shirt. ● COVENT **GARDEN THEN & NOW** by Clive Boursnell, £14.99 The 'Then & Now' of this book's title turns out to be really quite literal, as Clive Boursnell returns to the subjects of photos he took of Covent Garden throughout the 1960s and '70s to make side-byside comparisons. As it transpires, one of the few things that hasn't changed about the area through the years is how photogenic it remains.

• GEORG BASELITZ AT WORK by Benjamin Katz and Cornelia Gockel, £29.95 Georg Baselitz is a substantial contributor in the field of contemporary painting, and his pairing with portrait photographer Benjamin Katz for this book has produced a crop of images that show the artistic process in action. The friendship between the two shows through and there's an intimacy to the shots that makes for great portraiture. ● COSTA SMERALDA: 50 YEARS OF

**DOLCE VITA IN SARDINIA** by Cesare Cunaccia, £40 The Costa Smeralda has long been a destination for the wealthy jet-setters, and a number of famous faces accordingly drop into this photographic tribute. The sheer number of photographs of rich people enjoying their wealth may test a reader's stomach, but there are at least some nice images of the scenery.



# Letters

Share your views and opinions with fellow AP readers every week

### **LETTER OF**

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card\*



#### A PHOTOGRAPHIC CHALLENGE

This year I decided to make a conscious effort to get creative with my cameras, by setting myself the challenge of taking a photograph rather than a snap every week of the year. AP's issue of 11 May was particularly pertinent to me as virtually every item on the cover had me in mind:

- Second-hand bargain bodies: I recently retired my trusty Nikon D50 (now my daughter's camera). Most of my lenses were carried over from my film bodies and, as they depended on the camera to drive the autofocus, if I were to buy a new Nikon body I'd also need to replace most of the lenses to retain the AF. A dilemmas... In the end I plumped for an Olympus E-510 with 14-42mm and 40-150mm zoom lenses and less than 3,000 shutter actuations. At £180 including an Olympus bag, I couldn't be happier. I already have a Pen E-P1, so the similar operating system and layout simplifies things, and with an adapter I can use the 40-150mm lens on the Pen as well. Happily, the E-520 got a great review and set my mind at rest that I had made a good choice.
- Retro effects: iPhone app or vintage camera?: I don't have a copy of Photoshop, so Snapseed on my iPhone has been my saviour. I email the image to myself, open it in Snapseed on the iPhone, have a play and email it back. I've been happy with the results and OK, they might not be award-winning masterpieces, but they are a lot more interesting than the originals!
- Perfect for portraits: The availability of so many micro four thirds-mount convertors made this another great read. So far, I've only used a Nikon-to-microfour-thirds convertor to use my old Nikkor 50mm f/1.8 lens on the Pen, but I can see some other options on the horizon.

Jumping back to the start of the letter, if anyone's lost their photographic mojo, set yourself a challenge. Publish it somewhere like Flickr or Facebook so that you can't take a week off, and it'll really concentrate your mind. Hopefully, by the end of the year I'll have 52 photographs that document the year and might even get a book of the year printed for my coffee table.

Steve Brooks, Northamptonshire

I'm very glad indeed that we could help - Damien Demolder, Editor

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

#### **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

#### **A FINAL SAY**

As someone who has worked in the 'environmental' sector for almost 30 years (including 15 as a Nature Reserve Ranger) and been involved in wildlife photography for almost as long, I was rather alarmed at the somewhat biased tone, hints of prejudice and factual inaccuracies that permeated Rowland Ross's extended defence of hunting in *Letters*, AP 18 May. In response to some of his bullet points (no pun intended), may I point out the following:

- To say that 'most of the habitat conservation in this country is carried out by people who shoot' is tantamount to propaganda and ignores the huge amount of habitat management for conservation that takes place on our National Nature Reserves, County Wildlife Trust Reserves, RSPB Reserves, and so on - often undertaken by staff and volunteers who go nowhere near firearms and have an entirely different motivation
- Many camera firms make rifle optics, this may be true. But Nikon did appear to 'shoot itself in the foot' somewhat by appearing to endorse and promote biggame trophy hunting – with predictable results
- 'What is needed is a greater degree of tolerance and understanding and a genuine respect for the natural world' - I could not agree more with this last point, but do feel obliged to point out that if more people were to shoot the 'natural world' and its inhabitants with cameras rather than guns, then it might just be a safer and more sustainable place to live in for all concerned. Maybe 'Take only pictures, leave only footprints' should be the next Nikon marketing catchphrase? Or is that just a dated cliché as well?

Hang on a minute – camera or gun? That could be the next readers' poll!

Alec Connah, Shropshire

Thanks, Alec. I think that is enough on this subject now. Let's stick to photography - Damien Demolder, Editor

#### **CD DISASTER**

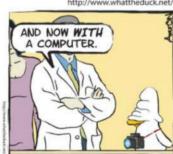
I agree with Chris Gatcum's concerns over AP reader Andrew Redding 'discarding' his negatives after scanning them (Ask AP, AP 18 May). Although I'm now a fairly experienced digital photographer, in my early days I - rather naively - used to hand my memory card in at my local Boots to have prints made and the images burned onto a CD. After which I used to format the card thinking that all my images were safely stored on disc. I didn't own a computer then, so had no other way of storing my files.

Last year, I sought out one of my photo discs in order to make a large print of a lovely shot of our then four-year-old son. He's now 10 and the six-year-old photo CD won't open to allow me access to the file. And it isn't the only one. Several more discs show the same stubborn characteristic and others, which I can get into, contain rubbish-quality,

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http://www.whattheduck.net/

low-res files of some irreplaceable photos of our son. Anything bigger than a 6x4in print and the image starts to deteriorate. And, sadly, owing to my not possessing the original files, I'm up the creek.

Low-res files are better than nothing. but, quality-wise, they're miles behind the originals. I hope my experience may be a lesson to others to never discard their images - in whatever form. And if you want a photo disc, go to a quality lab and ask for high-resolution images.

Richard Riley, Tyne & Wear

#### **IN NEED OF A MANUAL**

Not all potential camera buyers possess a computer, and most instruction manuals provided with new digital cameras purchased today are next to useless. I feel, therefore, that camera manufacturers should provide, for a nominal sum where requested, a printout of the operating instructions contained on the disc sold with their product when required.

Robert Allison, Fife

**Old Timer Cameras holds printed copies** of many camera models. Give the company a call on 01707 273 773 -Damien Demolder, Editor

#### **ARROW OR ARCHER?**

Picking up my prints from my local Max Spielmann, the assistant was serving a chap who had his prints spread out like a hand of cards. His face was so sad - I looked over his shoulder and saw that his prints appeared as though they had been taken in

The other assistant then opened my pack of prints, fanned them out and asked if they were mine. Just then, this chap saw my photographs and asked, 'What megapixel camera took those photos?

I smiled and said, 'The camera that took these photos was a Canon EOS 3000v film camera.'

'That's it,' he said, 'my digital is going in the hin!'

Pete Johnson, Cheshire

I bet that made you grin from ear to ear, but as we all know, it's not the arrow, it's the archer... - Damien Demolder, Editor

#### **KEEPING COSTS DOWN**

With the advent of digital photography, there is clearly a fascination with the technology. But surely, the best way of keeping costs down is by buying film. The price of a 24-exposure film used economically, plus £5.99 for a set of well-developed 6x4in prints, is barely anything out of the pocket in comparison to what can be described as modern-day technology paraphernalia, however good it may be.

Phil Morris, Lincolnshire



**RIGHT TO SHOOT?** 

Your article on architectural photography (AP 18 May) was well timed and pertinent to an incident that occurred as a result of photographing a private building. Your clarification of the law leaves one question: the right to sell and profit by the sale of photographs of privately owned buildings.

I photographed a

building in a local market town and, since the result was

rather moody and pleasing, I offered it for sale at a local market. The owner of the building saw it and insisted that I should have asked permission to photograph the building - clearly wrong – but she also took exception to me profiting as a result of the photograph, especially since they also sold engravings of the building.

Obviously, when you photograph something you won't know until you get home whether the photograph will be good enough to be offered for sale, so it would be frustrating to ask the owner of everything you photograph if they'd object to you selling pictures of their property. In my experience of photographing narrowboats, the owners are chuffed to see the resulting photographs.

Does the owner of the property have any right to stop you profiting from photographing their property?

Keith Nield, Gloucestershire

So long as you were on public land when you took the picture, it belongs to you and you are free to sell it. It might be polite to consult the owner of the building, but strictly speaking you don't have to. Doing so, though, can sometimes avoid the issues you are now having. I would usually offer a print as a courtesy - Damien Demolder, Editor

AP reader Andrew Spackman asks if one celebrated photographer's methods would be tolerated today

WHAT would happen today if I put on an old mackintosh, wandered down to the local school at a time when pupils as young as four or five were arriving, and invited them to sit on the wall and have their photos taken? And then asked for their home addresses?

It must have been in 1949 or 1950, at the age of four or five, that I walked the couple of hundred yards to Ferndale Road School in Swindon, probably with some boys from our road and certainly with no adult supervision. At the gates we were approached by a man in just such a mackintosh. I sat on the wall as requested and grinned at his camera.

He must have asked me for my address, for a few days later, to my mother's complete surprise, a certain Mr Beaney arrived at our door, asking whether she would like to buy copies of her son's photograph. The proffered photo must have been rather a shock. A small urchin is grinning at the camera. There is a button missing from his coat, a lace is undone on a heavily scuffed shoe, his hair is uncombed, his socks and gloves are rumpled, and his cap is wildly askew. Appalled, my mother's first thought must have been: 'He didn't look like that when he set off from home.' Yet she must have seen the funny side too, as copies of the photo became prized family possessions, and a framed version sat on my grandmother's sideboard for the next 28 years.

In 1964, I spent a few months working in the Swindon Camera Centre and found that the same Mr Beaney was a customer. I seem to recall he wore a beige mackintosh, National Health spectacles - rather like the ones worn later by John Lennon – and a preference for a Kowa 35mm SLR

over a Pentax, Nikon or Minolta.

Fast-forward to April 2013, and the BBC website reports that council contractors have painted double yellow lines in a Swindon alleyway that's far too narrow to accommodate any car. Clicking on the Swindon Borough Council link, I saw mention of a Back to Black and White Exhibition. What's this?

'Inspired by Swindon photographer Albert Beaney's collection of 40,000 photographs of Swindon residents from the 1940s-'70s, this exhibition showcases both the Beaney archive and the photographs produced by the project's young

I guess it's possible that the photograph of me is in the exhibition. A bit more research reveals that the Beaney archive and associated project was backed by a Heritage Lottery Grant of £25,000.

It's a depressing thought that a photographer today following Albert Beaney's example would probably end

up before the magistrates.

 The exibition runs until 20 June at three venues in Swindon. For more information, visit www.swindon.gov.uk and search for 'Beaney'



# PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

We speak to Andrew Sanderson about his intriguing cow portrait and why it is one of his favourite photos



**ANDREW** SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer. Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book Paper Negative **Photography** is available from www. blurb.com, price £15

I'LL START off by saying that, technically, this is not one of my best shots. It has a touch of underexposure and suffers from a bit of camera shake, too. Yet even so, it is still one of my own favourite photographs.

The photograph is one of a cow in a clearing, shot through the woods. The trees form a natural frame around the beast, which sits proudly in the centre, a little way off and slightly shrouded by the fading light.

The woods where this shot was taken were around Honley, a village near Huddersfield in West Yorkshire. There are guite a few woods in this area, but these ones, Dean Woods, were accessed off Meltham Road in the town.

Honley is a large village that benefits from being situated on the banks of the River Holme, making for some interesting photographic opportunities. Honley Woods is one of West Yorkshire's largest remaining ancient semi-natural woodland areas. Covering 60 hectares, it is an important example of upland oak woodland. The woods retain many features, such as guarries, coal pits and boundaries, that were shown on ordinance survey maps hundreds of years ago. Further back, there are also examples of earthworks and burials dating back from the Bronze to the Iron Age.

The woods are home to a large variety of birds and insects, including redstarts, woodwarblers, treecreepers and speckled wood butterflies. And among all this history and natural beauty, I discovered this cow that was to become the centre of my photo composition.

I remember the day that I captured this shot. I had gone out walking locally one evening and taken my 35mm Pentax LX camera with a standard 50mm lens, a wide 24mm lens and a medium telephoto 135mm. I shot a few frames over the next couple of hours, and as the light



began to drop I made my way home.

As I passed through these woods, I noticed a cow at the outer edge of the trees. The cow was partially hidden behind the woodland and it was eating bits of grass, then moving slowly forward. The cow continued in this fashion for some time as I watched it.

I saw a gap in the woods where I could get a clear shot of the cow and where I knew it would suit the composition I had in mind. However, the cow was taking its time getting to my chosen point. I decided that although it might take some time to get there, it would be worth waiting for. As I waited, though, the light was becoming dimmer. I knew that I needed a shutter speed of at least 1/125sec, and possibly faster with the medium telephoto that I needed to get the shot, so time seemed to be against me.

By the time the awkward beast eventually sauntered into the ideal position, the light was less than ideal. I took a couple of shots, I think at about 1/60 sec, steadying the camera as well as I could without a tripod to hand, and hoped for the best.

When I got it into the darkroom, I cropped it slightly to the more letterbox



shape you see here and I burned in the outer edges a little, too. This was followed by sepia toning. Sepia toning is a fairly simple darkroom process, although you need to be prepared. After fully washing your print, place it in a tray of sepia bleach (not household bleach) for 1-2mins until the light and midtones fade. Rinse the image for about 3mins to remove the bleach and then place the print into your sepia toning mix, at which point you will start to notice the image reappearing. Remove it from the toner tray once it has reached your desired look. Wash for the print for 20-30mins and dry, and you have

### 'I love the composition and would rather have this slightly soft version than not to have got the shot at all'

your beautifully sepia-toned photo.

As I stated at the beginning of the article, this is technically not one of my best photographs, but I love the composition and would rather have this slightly soft version than not to have got the shot at all. I believe this is something well worth remembering

when you go out and shoot. Although it might not be your best work, would you rather try to get the shot anyway or leave regretting that you didn't? Even if the light isn't perfect or you don't have a tripod with you, attempting to capture a moment might just produce something you love technically perfect or not!

I did the right thing waiting for that perfect moment, as this has been one of my most popular shots and I have sold a number of prints of it over the years. AP

Andrew Sanderson was talking to Debbi Allen

### **Nikon:** AT THE TEMPLE OF TEMPTATION







NILVONI DICITAL CAMERAS	
NIKON DIGITAL CAMERAS	£4 169 00
Nikon D4 SLR body	£5,475 00
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit	£6,699.00
Nikon D800 + MB-D12 Grip Kit.	£2,209.00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor	£3,230.00
Nikon D4 + AF-S 14-24mm & 24-70mm ft/2.8G kit	£3,159.00
NIKON D000+AF-5 14-24mm1/2.0G &AF-524-70mm1/2.0G E	£4.465.00
Nikon D800E DSLR body	£2 349 00
Nikon D800E + MB-D12 Grip Kit	£2,630.00
Nikon D800E + MB-D12 Grip Kit Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor	£3,649.00
NikonD800E+AF-S14-24mmf/2.8G&AF-S24-70mmf/2.8GE	DNikkorKit
Nilsen MD DAG Ode for DOGGE IDOGG	
Nikon MB-D12 Grip for D800E/D800.  Nikon D800 DSLR body.  Nikon D600 + MB-D14 Grip Kit.  Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.  MB-D14 Grip for D600.  Nikon D300S SLR body.  Nikon D300S SLR body.  Nikon D300S + AF-S 16-85mm f/3.5-6.6G ED VR DX.  Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit.	£285.00
Nikon D600 + MB-D14 Grip Kit	£1,640.00
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,825.00
Nikon D300S SI R body	£195.00
Nikon D300S + MB-D10 Grip	£1,149.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX	£1,335.00
Nikon D7100 SLR hody	£1,480.00
Nikon D7100 + MB-D15 Grip Kit	£1,120.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£1,075.00
Nikon D7000 SLR body	£645.00 £789.00
Nikon D30US + AR-S 18-200mm f/3.5-4.5G VR II KIL	£1,229.00
TAIKOTI D7000 - MD-D11 Kit	2000.00
Nikon D90 SLR body	£419.00 £549.00
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit Nikon D3200 DSLR body	£369.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit	£439.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit. Nikon D5200 DSLR body. Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit. Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit. Nikon D5100 DSLR body. Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.	£569.00 £649.00
Nikon D5100 DSLR body	£345.00
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£415.00
Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit Nikon D3100 DSLR body	£319.00 £279.00
Nikon D3100 DSLR body Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£319.00
MILKONI 1 CVCTEM	
NIKON 1 SYSTEM Nikon 1 V2 10-30mm Kit	£679.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit	£869.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit Nikon 1 S1 11-27.5mm Kit Nikon 1 S1 11-27.5mm + 30-110mm Kit	£475.00
Nikkor VR 6.7-13mm f/3.5-5.6	£595.00 £425.00
Nikkor VR 11-27.5mm f/3.5-5.6	£169.00
Nikkor VR 10-30mm f/3.5-5.6	£145.00
Nikkor VR 30-110mm f/3.8-5.6 Nikkor 10mm f/2.8	£179.00 £179.00
Nikkor 18 5mm f/1 8	£179 00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom. Nikon SB-N7 Speedlight. Nikon GP-N100 GPS Unit.	£545.00
Nikon SB-N7 Speedlight	£139.00 £99.00
Mount adapter FT1	£199.00
NIKON COOLPIX Nikon Coolpix A	5940.00
	£849.00
AF-S & AF DX NIKKOR LENSES	
10.5mm f/2.8G AF DX ED Fisheye	£545.00
AF-S 35mm f/1.8G DX AF-S 10-24mm f/3.5-4.5G IF-ED DX	£150.00 £639.00
AF-S 12-24mm f/4G IF-ED DX	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX	£439.00
AF-S 17-55mm f/2.8G DX IF-ED	£1,049.00
AE C 10 EEmm f/2 E E CC V/D ED DV	£145.00
AF-S 18-55mm f/3.5-5.6G VR ED DX	
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR DX IF-ED AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED	£225.00 £585.00
AF-S 18-55mm f/3.5-5.6G VR ED DX. AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX.	£225.00 £585.00 £675.00
AF-S 18-55mm f/3.5-5.6G VR ED DX. AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G VR DX IF-ED.	£225.00 £585.00 £675.00 £245.00
AF-S 18-55mm f/3.5-5.6G VR ED DX. AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX.	£225.00 £585.00 £675.00
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G VR DX IF-ED. AF-S 55-300mm f/4-5-5.6G DX VR. AF FX NIKKOR LENSES	£225.00 £585.00 £675.00 £245.00 £279.00
AF-S 18-55mm f/3.5-5.6G VR ED DX. AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G ED VR DX. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G CD VR DX. AF-S 55-200mm f/4-5.6G DX VR.  AF-S 55-300mm f/4-5.6G DX VR.  AF-X NIKKOR LENSES  14mm f/2.8D AF ED.	£225.00 £585.00 £675.00 £245.00 £279.00
AF-S 18-55mm f/3-5-5.6G VR ED DX AF-S 18-105mm f/3-5-5.6G VR DX IF-ED. AF-S 18-200mm f/3-5-5.6G VR DX IF-ED. AF-S 18-300mm f/3-5-5.6G VR DX IF-ED. AF-S 55-200mm f/4-5-6G VR DX IF-ED. AF-S 55-300mm f/4-5-5.6G DX VR.  AF FX NIKKOR LENSES 14mm f/2.8D AF ED. 16mm f/2.8D AF ED.	£225.00 £585.00 £675.00 £245.00 £279.00 £1,219.00 £619.00
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G VR DX IF-ED. AF-S 55-300mm f/4-5.6G DX VR.  AF-S 55-300mm f/4-5.6G DX VR.  AF-X NIKKOR LENSES  14mm f/2.8D AF ED. 16mm f/2.8D AF ED. 20mm f/2.8D AF. 24mm f/2.8D AF.	£225.00 £585.00 £675.00 £245.00 £279.00 £1,219.00 £619.00 £465.00 £369.00
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G UR DX IF-ED AF-S 55-300mm f/4-5.5-6G DX VR.  AF FX NIKKOR LENSES 14mm f/2.8D AF ED. 16mm f/2.8D AF ED. 12mm f/2.8D AF.	£225.00 £585.00 £675.00 £245.00 £279.00 £1,219.00 £619.00 £465.00 £369.00 £245.00
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR ED DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4.5-6G CD VR DX. AF-S 55-300mm f/4.5-5.6G ED VR DX.  AF FX NIKKOR LENSES  14mm f/2.8D AF ED. 16mm f/2.8D AF Fisheye. 20mm f/2.8D AF E. 24mm f/2.8D AF. 28mm f/2.8D AF. 38mm f/2.8D AF.	£225.00 £585.00 £675.00 £245.00 £279.00 £1,219.00 £619.00 £465.00 £369.00
AF-S 18-55mm f/3.5-5.6G VR ED DX AF-S 18-105mm f/3.5-5.6G VR DX IF-ED. AF-S 18-200mm f/3.5-5.6G VR DX IF-ED. AF-S 18-300mm f/3.5-5.6G ED VR DX. AF-S 55-200mm f/4-5.6G UR DX IF-ED AF-S 55-300mm f/4-5.5-6G DX VR.  AF FX NIKKOR LENSES 14mm f/2.8D AF ED. 16mm f/2.8D AF ED. 12mm f/2.8D AF.	£225.00 £585.00 £675.00 £245.00 £279.00 £1,219.00 £619.00 £465.00 £369.00 £245.00 £255.00

	50mm f/1.4D AF	£235.00
00	85mm f/1.8D AF	£299.00
00	85mm f/1.4D AF IF	£949.00
00	105mm f/2D AF-DC	£799.00
00	135mm f/2D AF-DC	
00	180mm f2.8D AF IF-ED	£695.00
00	AF-S FX SILENT WAVE NIKKOR L	ENICEC
00	AF-S 24mm f/1.4G ED	£1 490 00
Cit	AF-S 28mm f/1.8G	£499.00
00	AF-S 35mm f/1.4G	
00	AF-S 50mm f/1.4G IF	£275.00
00	AF-S 50mm f/1.8G IF	£155.00
00	AF-S 85mm f/1.8G	
00	AF-S 85mm f/1.4G	£1.189.00
Cit	AF-S 14-24mm f/2.8G IF-ED	£1.310.00
00	AF-S 16-35mm f/4G ED VR	£829.00
00	AF-S 17-35mm f/2.8D IF-ED.	£1,495.00
00	AF-S 18-35mm f/3.5-4.5G	£569.00
00	AF-S 24-70mm f/2.8G IF-ED	£1,235.00
00	AF-S 24-85mm f/3.5-4.5G ED VR	£419.00
00	AF-S 24-120mm f/4G ED VR	£810.00
00	AF-S 28-300mm f/3.5-5.6G ED VR	£649.00
00	AF-S 28-300mm f/3.5-5.6G ED VR. AF-S 70-200mm f/2.8G VR II IF-ED. AF-S 70-200mm f/4G VR IF-ED.	£1,599.00
00	AF-S 70-200mm f/4G VR IF-ED	£1,075.00
00	AF-S /0-300mm t/4.5-5.6G VR IF-ED	£385.00
00	AF-S 80-400mm f/4.5-5.6G VR ED	£2,349.00
00	AF-S 200-400mm f/4G VRII IF-ED	£4,879.00
00	AF-S 200mm f/2G VR II IF-ED	
00	AF-S 300mm f/4D IF-ED	£1,029.00
00	AF-S 300mm f/2.8G VR II IF-ED	
00	AF-S 400mm f/2.8G VR IF-ED	
00	AF-S 500mm f/4G VR IF-ED	15,845.00
00	AF-S 600mm f/4G VR IF-ED AF-S 800mm f/5.6E VR FL ED (inc TC800-1.25E ED tele	£7,050.00
00	AF-3 60011111 1/3.5E VR FL ED (IIIC TC600-1.25E ED tele	£15 500 00
00	TC-14E II 1.4x teleconverter	
00	TC-17E II 1.7x teleconverter	£315.00
00	TC-20E III 2x teleconverter.	£399.00
00	TO-20L III 2X teleconverter	2000.00
00	AF FX ZOOM-NIKKOR LENSES	\$
00	18-35mm f/3.5-4D AF IF-ED	£449.00
00	24-85mm f/2 8-4D ΔF IF	£545 NN
00	00 400 (4 F F CD AF \/D IF FD	
	80-400mm 1/4.5-5.6D AF VR IF-ED	£1.235.00
	80-400mm f/4.5-5.6D AF VR IF-ED	
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00	AF & AF-S MICRO-NIKKOR LEN	ISES
00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro	\$189.00 £365.00
00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro	£189.00 £365.00
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00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED.	£189.00 £365.00 £399.00 £375.00 £609.00
00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8G BD Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro.	£189.00 £365.00 £399.00 £375.00 £609.00
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00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/2.8G VR DX IF-ED Micro. AF-S 85mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.	£189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00
00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8B Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight.	£189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00
00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 105mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/3.6G VR DX IF-ED Micro. AF-S 105mm f/3.6G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight.	£189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £229.00
00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight.	£189.00 £365.00 £365.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00
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00 00 00 00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8B Micro. AF-S 60mm f/2.8G D Micro. AF-S 60mm f/2.8G D Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1C1 Close-Up Remote Kit. SB-R1C1 SUB-SS Speedlight Commander SU-800 Wireless Speedlight Commander	£189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £1,245.00 £19.00 £119.00 £399.00 £399.00 £269.00
00 00 00 00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/2.8G ED Micro. AF-S 85mm f/2.8G AF-S VR Dicro IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-400 Speedlight. SB-R1 Close-Up Commander KI. SB-R1 Close-Up Commander KI.	£189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £1335.00 £229.00 £119.00 £399.00
00 00 00 00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 60mm f/2.8G ED Micro. AF-S 105mm f/2.8G ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-710 Close-Up Commander Ki. SB-710 Iose-Up Remote Kit. SU-800 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.	£189.00 £365.00 £399.00 £375.00 £609.00 £1,245.00 £335.00 £229.00 £119.00 £559.00 £399.00 £269.00
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00 00 00 00 00 00 00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8D Micro. AF-S 60mm f/2.8G ED Micro. AF-S 65mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro. AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-70 Speedlight. SB-710 Speedlight. SB-R1C1 Close-Up Commander Ki. SB-R1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS L 20mm f/2.8 Nikkor.	£189.00 £385.00 £395.00 £375.00 £609.00 £1,245.00 £355.00 £199.00 £1559.00 £299.00 £1559.00 £1559.00 £1559.00
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00 00 00 00 00 00 00 00 00 00 00 00 00	AF & AF-S MICRO-NIKKOR LEN AF-S 40mm f/2.8G DX Micro. 60mm f/2.8B Micro. AF-S 60mm f/2.8G ED Micro. AF-S 85mm f/3.5G VR DX IF-ED Micro AF-S 105mm f/2.8G AF-S VR Micro IF-ED. 200mm f/4D AF Micro IF-ED.  NIKON SPEEDLIGHTS SB-910 Speedlight. SB-700 Speedlight. SB-700 Speedlight. SB-R1 Close-Up Commander Ki. SB-R1 Close-Up Commander Ki. SB-R200 Wireless Speedlight Commander. SB-R200 Wireless Remote Speedlight.  MANUAL FOCUS NIKKOR AIS L 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 28mm f/2.8 Nikkor. 28mm f/2.8 Nikkor.	\$189.00 £395.00 £395.00 £375.00 £609.00 £1,245.00 £1,245.00 £1,245.00 £159.00 £269.00 £159.00 £269.00 £159.00 £008.00 £608.00 £615.00 £1127.00
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### **B&W CONVERSION**



#### MARTIN EVENING

Martin Evening is a Londonbased advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company production and creative plug-ins for Photoshop.

His recent books include The Adobe Photoshop Lightroom 4 Book, Adobe Photoshop CS6 for Photographers, as well as the Adobe Photoshop for Photographers: The Ultimate Workshop series, which he co-wrote with Jeff Schewe.



# Martin Evening's Retoucher's Guide

### **Martin Evening** on how to convert a colour portrait image to a black & white version

**TURNING** a colour image into one that's black & white is rarely a matter of simply clicking a button to 'make black & white'. Whenever you carry out a colour to black & white conversion you ideally want to be able to manage the process and use the controls at your disposal in Photoshop (as well as in Camera Raw and Lightroom) to apply the most appropriate

kind of conversion. This is why it's also never a good idea to shoot using the black & white mode in-camera. Always shoot in colour and do the conversion later.

In this example I wanted to show the steps I used to apply a monochrome conversion to a colour studio portrait. I was happy enough with the colour version I began with, but once I went

down the black & white route I found it useful to experiment with the sliders in the B&W adjustment panel to obtain the most pleasing tone mix. The very last step was like a dodge and burn exercise, in which I used a darkening curves adjustment to sculpt the final image. I am sure there are other types of tone adjustments I could have applied, and these would have worked equally as well, but I liked the increased lighting contrast that I was able to achieve in this particular photograph.



Here you see the before, colour image I worked on, which was a portrait I took of John, one of our neighbours. It was shot using a simple studio flash set-up and processed in Camera Raw to obtain the right amount of contrast to make it work well as a colour photograph, which I then opened in Photoshop.



In this step I wanted to show what happened when I simply converted the RGB colour photograph to b&w using the Image>Mode>Grayscale method. This always applies a simple mono conversion in which 60% of the green channel is blended with 30% of the red and 10% of the blue. This might sometimes work OK, but doesn't offer you any level of control in the process.



I undid the Gravscale conversion to revert to the RGB colour mode again and went to the adjustment layer menu at the bottom of the Layers panel to add a Black & White adjustment layer. Shown here are the default slider settings for this panel.



One option is to click the Auto button in the panel. When you do this, Photoshop auto-calculates what it thinks might be a suitable balance for the six sliders below. To be honest, none of the adjustments I had applied so far looked that wildly different, or interesting.



In the end, I decided to carry out a manual adjustment, in which I wanted to lighten the skin tones a little and thereby achieve more tone contrast in the black & white conversion. To do this I needed to focus on raising the values for the Reds and Yellows sliders.



Now that I was happy with the black & white conversion, I added a Color Balance adjustment layer above the Black & White layer, with the aim of producing a varied split tone colouring effect. To start with, I set the Tone menu to Shadows mode and adjusted the Cyan/Red, Magenta/Green and Yellow/Blue sliders.



The previous step gave the shadows a blue/cyan colour. I next selected Midtones from the Tone menu and added a small amount of red colour to the midtone areas.



I then selected Highlights from the Tone menu and adjusted the Cyan/Red and Yellow/Blue sliders to apply a sepia colour to the highlight areas. The combination of these adjustments produced an interesting split tone effect with cool shadows and warm highlights. It is also important to note here that I set the Color Balance layer blend mode to Color.



Lastly, I carried out a little bit of retouching to lighten the catch lights in the eyes and added a darkening Curves adjustment layer, which substantially darkened the whole image. I then selected the brush tool and, with white as the foreground colour, painted over the photograph to retain the original tones over the face.





# amazing HDR photos



Above: Scott Kublin out and about with his camera

Left: This image was taken in Huntington. Vermont, USA. Scott headed to Vermont to get some foliage pictures, found this place on Google Earth and thought it would make a great shot

Extend your dynamic range and discover how to create stunning and subtle HDR photographs, with professional photographer Scott Kublin

WHEN you look at the world around you. your eyes are presented with a very wide range of light's brightness. For example, if you were watching the sunset while walking along the beach, you would be able to view the beautiful red and orange glows that spread out from the sun as it begins to dip below the horizon. At the same time, you would also be able to see the highlights of the tips of the crashing waves as they gently roll over your bare feet.

Cameras, on the other hand, have a hard time picking up the entire range of brightness with just a single shot. Most of us have a collection of pictures we've taken of a sunset, where the only thing you really can see is the setting sun. The foreground areas are typically so dark that you can't even tell what is in them.

Yet through a process known as HDR (high dynamic range) photography, we can capture more of the dynamic range of light via multiple shots of the same scene at different exposure levels. This allows us to have a version of a shot where the sun shows all its beautiful colours, another version that shows the highlight details of the waves and a further version that shows the middle light range of those two extremes. Through a series of postprocessing steps on a computer, you can take those multiple exposures and blend them together to help present a more realistic version of how the scene really appeared when viewed with our eyes.

However, there are some people who despise HDR photography because other photographers create images that look completely unrealistic. They're oversaturated, filled with colour noise, and have bright halos surrounding areas where dark and light objects meet together. Yes, sometimes these overly processed images have a cool, artistic look to them, but on other occasions this is a side effect of not knowing how to fully blend the exposures together properly. Trust me, I've been there myself. When I look back at some of the images I published several years ago, I cringe.

So, what should you avoid in order to achieve subtle but stunning HDR images? Start by making sure your source images are as good as they can be. Avoid shake by using a tripod. Shoot raw files to give yourself the most editing flexibility later. Use a low ISO to avoid any noise. Then, once you have your photos, avoid oversaturating the look of the photo. Think about the order of your

workflow. For example, you don't want to take sharpened photos through the HDR process, so leave that step until later. And be realistic: shadows and highlights should be separate and the image should look tonally correct.

I've been fortunate in that I've had the opportunity to peek over the shoulders of some well-known photographers and watch them work their magic. Through a combination of seeing their processing techniques and many hours of practising myself, I've come up with my own style. I suspect that's exactly what will happen to you as well. Remember, great HDR photos start with great original photos.

#### **EXPOSURE SETTINGS**

So, how do you go about getting great photos to work with? I start by switching my camera to aperture priority mode. This allows me to choose the depth of field while having the camera automatically choose the other settings. This also allows me to have some control over the lengths of my exposures. For example, if I want to make the exposures longer, I can set my aperture to a higher number. This also helps later in the editing stage as my focus remains consistent, and gives me less editing to do.

I also always shoot raw files. If your camera has the option to shoot raw, do so. Raw files capture the most amount of information in each shot. The more information you have in each image, the more you will be able to adjust each shot during post-processing.

I then set my ISO to 100. On some occasions, I might set this lower if I want to force longer exposures, such as for capturing light streaks from traffic, or I might set the ISO higher if I don't have a tripod and want to limit the possibility of camera shake by making each exposure much faster,

### SHOOTING SEC

I HAD A really difficult time trying to understand masking when I first began post-processing, and I've heard from many hundreds of other people that they didn't understand it, either. I have therefore come up with my own version of a way to explain it which I hope provides vou with a 'lightbulb' moment.

From now on, when someone mentions the words 'masking tool', replace them with the words 'scratch-off lottery ticket tool'. Essentially, when you apply a mask to a layer, you're converting that layer into a scratch-off lottery ticket. And as you brush over the mask with the black colour, you are scratching off some of the silver shavings, so to speak. The harder you brush/scratch through (your opacity setting), the more you see of the layer below. However, unlike a real lottery ticket, if you scratch through too much you can repair it by using the colour white, which will add the silver shavings back.

although this rarely avoids all camerashake. Try to use a tripod wherever possible, though. It is possible to shoot source HDR photos without one, but for the best results I find that a tripod or a bean bag is a musthave item. You'll save yourself some serious processing headaches if all your bracketed shots are aligned.

Lensure my AEB (auto-exposure bracketing) is enabled. Most modern





cameras have this option, which asks the camera to take a series of shots at different exposures. I typically set mine to take five shots, from -2 to +2, which works for 90% of the situations. If I'm shooting directly into the sun, I'll set it from -3 to +3 and take seven shots. If your camera has a histogram, you can confirm that you have captured the entire range of light by watching the histogram sweep from the far left to the far right.

When I'm ready to fire the shutter, I use either timer or remote firing. I use the builtin 2sec timer on my camera to begin the series of shots. Two seconds is long enough for me to start the timer and then get my hands off the camera to avoid any camera shake. You can also use a remote trigger if you have one.

As stated earlier, because we're taking multiple shots it is essential that you use a tripod. Just the slightest bit of hand shake from shot to shot can cause serious headaches later when processing.

Consider not only the movement caused by you, but also any movement caused by nature. Wait for any gusts of wind to die down



Above: Scott took this early in the morning, just as the sun was beginning to rise back behind the low-lying clouds in Milford Sound. New Zealand

Left: This is a view of a boat house with Lake Champlain in the background on the Canada/US border. It was taken on an extremely cold day and Scott says that the photo conveys just how cold it was

before you start your burst sequence and use the manual-focus setting on your lens and a manual white balance to ensure as much as possible stays consistent shot-to-shot.

#### **PROCESSING THE SHOTS**

I use a combination of Lightroom and Photoshop for processing my images. Within Photoshop, I have several plugins that further help me with processing, although they aren't necessary. I sometimes also use Photomatix Pro, although I've started using less and less of it because of the control I have in Lightroom with the release of version 4. I haven't used it to process the images in this article.

As I mentioned earlier, consider the order in which you edit your images, and moving your images into your HDR merging program first is the best place to start. You can clean up any dust spots or blemishes, sharpen or crop later in your workflow.

See my step-by-step guide on pages 24-25 to follow my processing workflow

through to completion. Alternatively, if you have access to the internet, you can watch a full video tutorial on www. hdrphotographyblog.com. It's over an hour long, so it's a fairly in-depth tutorial.

#### **SUMMARY**

Great HDR photos start with great photos. so whatever method you use to shoot and edit your images, remember to take the best shots possible first and go from there.

To make your images appear more realistic, it's sometimes necessary to show a wider dynamic range of light. Since you often can't capture this wide range in a single exposure, you can take several at different exposures. On the computer, use a combination of programs that allow you to pick and choose the best parts of each shot, and mix and match them all into a final image. Once you grasp this simple concept, you're a lot further along in the process of getting better at HDR Photography. The rest is simply practising. AP

### **TOP TIPS**

When taking a picture of the sun, if you want streaks and lines shooting off it, shoot at an f-stop of f/14 or higher. Also note that the higher your f-stop is, the more the dust on your sensor will show up. This can be removed in post-production, but it can also be a tricky process.

I mentioned that I use a variety of Photoshop plug-ins, but didn't use them in the examples here because it would have complicated the article. For those who are curious, I primarily use Nik Viveza 2 (www. niksoftware.com), Topaz Adjust (www. topazlabs.com) and onOneSoftware PhotoTools (www.ononesoftware.com). These plug-ins allow me to bring out my artistic side in my images.



If your camera isn't able to do AÉB, you can still apply my processing techniques to a single shot. Open Lightroom and create three virtual copies of your single shot, use the Develop module to adjust a particular area of each shot and then blend them in Photoshop using the Masking tool.

Just because you can brighten something in your photo it doesn't mean you have to. Don't get carried away and make everything in your photo ultra-bright and saturated. Try to remember that the sky is usually much brighter than a building.

When I use Photomatix Pro. I will first tonemap my images and then use the tonemapped version of my shot as my default or working image in Photoshop. I then blend my additional shots into the tonemapped layer.

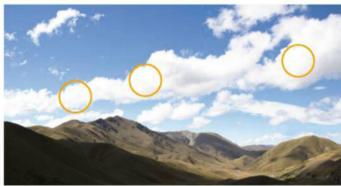
For more information and tips, including video tutorials, visit Scott Kublin's blog at www.hdrphotographyblog.com

### How to create successful and

In this step-by-step guide, **Scott Kublin** takes us through his own editing process to achieve amazing and



Import the raw files into Lightroom. Pick one of the five bracketed shots that has captured a balanced amount of light. This is usually, although not always, the default (0) exposure. Export this into Photoshop by right-clicking and choosing Edit In and then Photoshop. If you own another program besides Photoshop, choose accordingly. The important feature that you'll need with your program is the ability to have multiple layers and be able to apply 'masks' to those layers.



Once loaded in Photoshop, look at the image and determine what parts you'd like to work on. For example, is the sky blown out? Are there objects in the foreground that are too dark? Make a choice as to what problem you'd like to clean up first and then go back into Lightroom to review your other bracketed shots.



You're now working with two layers on the first tab. The top layer is the image you just moved over from the second tab and the layer below that (the bottom layer) is the original image you first exported over, which is the one with the balanced amount of light. Move the bottom layer to the top layer position by clicking and dragging it. Apply a Layer Mask by clicking on the icon shown.



Grab the Brush tool and make sure the active colour is black. When you paint on a mask with black, you're 'poking' through the mask and revealing what's in the layer below it. Depending on how much of the layer you'd like to mask, set the Opacity accordingly. I usually set my Opacity to 40-60%. Set your Brush tip to a smooth edge and begin brushing over the sky. As you do so, you'll notice the sky changing to show the version of the sky from the bottom layer. Continue brushing over the sky until you're satisfied with how it looks. You will probably need to adjust the Opacity and Brush smoothness during this process as you approach areas of high contrast.



Using the Move tool, we're again going to grab and drag the image to the first tab and then release it. Again, make sure you hold the Shift key just before releasing it so it will auto-align. Now move the bottom layer to the top layer position and apply a layer Mask



Just as we did in Step 7, we're going to use the Brush tool to mask in the foreground. You probably won't want to mask in 100% of the foreground. Typically, super-bright foreground images don't look correct and will grab the attention of HDR-haters.

### stunning HDR images

### realistic HDR photographs



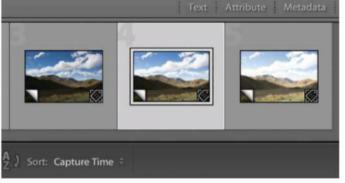
I would like to fix the blown-out sky first, I'm going to find a bracketed shot where the sky is much darker. This will likely be the -1 or -2 exposure. In this example, I'm going to choose the -1 exposure. If the sky is too dark in the -2 shot and is too light in the -1 shot, you can create a virtual copy of one of the exposures and then further adjust the exposure in the Development module of Lightroom to come up with an exposure that's somewhere in between the -2 and -1 shot.



Export the -1 exposure into Photoshop again by right-clicking and choosing Edit In and then Photoshop. This will cause this exposure to load by itself in a new tab within Photoshop. You will now have two tabs open. The first tab will contain the shot from Step 2. The second tab will be the shot from Step 4. In the second tab, select the Move tool, grab the image and drag it onto the first tab. Allow your mouse to hover momentarily on the first tab, and just before you let go of the mouse button, hold down the Shift key. This will cause the image you're moving to automatically align with the image you're dropping it onto.



Merge your two layers into a single layer by going to Layers and then Merge Layers. Now would also be a good time to save your image. Next, look at your current version of the photograph and decide what problem area you'd like to work on next. In this example, I'm going to work on the dark foreground and make it stand out more.



In Lightroom, find a version of the shot that shows the foreground looking the way you would like it to. This will typically be the +1 or +2 version, although not always. I'm going to choose the +1 version, so I'll right-click on it and choose Export and then Edit in Photoshop. This will load on a third tab in Photoshop.



Merge the layers into a single layer and save your image. You'll notice that the latest saved version of the image appears back in Lightroom. I sometimes choose to do some additional slight development adjustments at this point, but it's not essential.



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ound 5 of this year's **Amateur Photographer** of the Year competition is Floral Still Life (flower and plant portraits). Flowers and plants have always been a key focus for image makers through the ages. and in this round of APOY we want you to try your hand at capturing the natural beauty of these vibrant subjects.

There are no strict rules here. Your subject can be indoors or out, and shot under either artificial or natural illumination. The trick is to try to bring out and emphasise its inherent quality. Turn to page 29 for some tips and tricks on how to best capture these natural beauties.

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as the chance to be crowned Amateur Photographer of the Year 2013. The closing date for round 5 is 28 June 2013. First prize is a Panasonic Lumix DMC-G5, plus Lumix G Vario 14-140mm f/3.5-5.6 Asph Power OIS and

FLORAL STILL LIFE

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is a Panasonic Lumix DMC-SZ9 worth £179.99. That's a prize package worth more than £2,000! The top 30 photographs will be published in our 27 July issue, while the scores from the top 50 images will be posted on our website.

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know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

### Round five

### Floral Still Life

Flick through any photography magazine (the name of which should feature the words 'Amateur' and 'Photographer' in that order) and no doubt you'll see that flowers and plants are a prominent feature. There's a good reason for that. Flora is a subject so full of vibrancy that anyone with a tendency to glue their eye to a viewfinder will find it impossible to resist capturing the colours, shapes and textures. The variety of species on offer is mind-boggling and each one has its own unique characteristics.

How you capture them is up to you. You can shoot them indoors or outdoors using either natural or artificial light. However, as flowers and plants are a common theme, it can be easy to treat them as simple subjects. While the beauty of a plant can often be enough to lead to a stunning image, don't be afraid to try something a little different. Be experimental. For an excellent example of taking a fresh approach, take a look at the photographer Fong Qi Wei and his stunning images of exploded flowers. We're not suggesting you mess around with liquid nitrogen, but it just goes to show that the tradition of photographing flowers and plants still has a few surprises to offer.

### **PLAN YOUR APOY 2013 YEAR**

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	n 2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	s 1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Under the Weather	Autumn and winter weather	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Wideangle World	Wideangle/pan stitch	2 Nov	29 Nov	21-28 Dec

The first-prize winner will receive a Panasonic Lumix DMC-G5 with Lumix G Vario 14-140mm f/3.5-5.6 Asph Power OIS and Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS lenses, worth £1,579.98 The G5 is a digital single-lens mirrorless camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has 6fps high-speed continuous shooting, a 3in, 920,000dot articulated LCD touchscreen, and a 1.44-million-dot EVF. Other features include a Venus 7 HD II engine to control noise at high ISO sensitivities, plus full-area focusing and pinpoint AF for accurate framing. The Leica 45mm f/2.8 Asph lens has a bright f/2.8 maximum aperture designed to produce minimum distortion and soft focus.



### 2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-TZ35 worth £249.99. The camera sports a 24mm ultra wideangle Leica DC Vario-Elmar lens with 20x optical zoom (equivalent to 24-480mm). A new creative panorama function includes 12 filters that allow the user to apply effects to their panoramic images. The TZ35 also features creative control/creative retouch, which offers a total of 14 filter effects. The camera is also capable of recording full HD, 1920x1080-pixel 50i videos.

### 3rd prize

The third-prize winner will receive a recently launched Panasonic Lumix DMC-SZ9, worth £179.99. The slim camera incorporates a 25mm ultra wideangle Leica DC Vario-Elmar lens with 10x optical zoom (equivalent to 25-250mm). The SZ9 can also record 1920x1080-pixel full HD 50i video in AVCHD, and 25p in MP4 format. The SZ9 also includes built-in Wi-Fi connectivity so users can share their images online after capture.



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Here are some tips and suggestions to help you get started

### Why not try...



#### THE PRINCIPLES OF PORTRAITURE

While this round focuses on the genre of still life, it's perhaps important to familiarise yourself with another key term and the principles that surround it: portraiture. We all know what portraiture is, but it's crucial to understand that portraiture is a word that can happily find a home under various guises. The function of portraiture is to at once accurately represent a subject as well as bring out those qualities that may otherwise remain hidden. This happens through the application of lighting, colour, framing and composition. Flowers and plants, much like people, have characters and covert elements that can be drawn out through this careful and considered art of photography. Treat your subject in the same way you would a person. Think of them as more than an inanimate object.



#### **GETTING IN CLOSE**

One of the most exciting things about photography is that it can take us in closer to a subject than we can possibly imagine. Once we begin seeing the world in this way, it can often feel like we've crash-landed on an alien planet. Macro photography offers us an opportunity to explore these hidden elements. Flowers and plants are a beautiful canvas of colour, shape and texture, and getting in close can reveal how all of these disparate elements work together to form these beautiful subjects. Richard Craze's image from APOY 2012 shows just how impressive macro flower photography can be.

#### LIGHTING AND MONOCHROME

Our first instinct when looking at a flower or plant is to focus on the colour. So what's the point of taking the colour out of a subject like this and producing a black & white portrait? The answer is atmosphere. A great example of this is Jack Hood's image, which he produced for round 5 of APOY 2012 (see right). Notice how the removal of colour and the brilliant application of dramatic lighting can elevate an otherwise standard portrait of a flower. As mentioned before, flower and plant photography should be about drawing out the character of a subject. Here, Jack has used the light, and monochrome, to reveal the gorgeous shape of the flower and allowed us to revel in the atmosphere.



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After you've read the rules, send your entry to: Floral Still Life, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU

#### CLOSING DATE FRIDAY 28 JUNE 2013

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### Rui Pereira Portgual

Rui, 41, has been taking photographs since he was 14 years old, and it has allowed him to explore his true passion – watching birds. 'Since I was a boy, I have loved to watch birds – how they eat, how they sing, how they mate, everything about their behaviour,' he says. Rui loves how photography can allow him to capture the little details of bird behaviour, 'Specific moments that reflect a behaviour similar to ours, but done by their species,' he says. If you like these images, Rui has more on his Flickr page at www.flickr.com/photos/ruiworld.

#### On the Tagus River 1 Rui has to use very fast shutter speeds for his images

of birds, as they rarely sit still Nikon D90, 150-500mm, 1/1000sec at f/9, ISO 320

#### Harrier

3 The bird's unusual posture makes this a wildlife portrait full of character

Nikon D90, 150-500mm, 1/640sec at f/8, ISO 320

### Weaver

2 The background colours nicely complement those of the bird's summer plumage Nikon D90, 150-500mm, 1/1600sec at f/7.1, ISO 320

### Kestrel

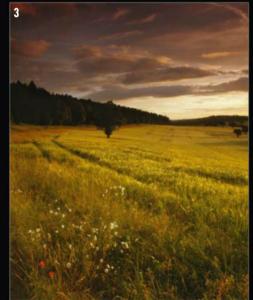
4 The focus, composition and shallow depth of field all work well here Nikon D90, 150-500mm, 1/1000sec at f/8, ISO 320



### Your pictures in print











### **Martin Leighton** Nottingham

Martin was first inspired to get into photography after seeing the work of Joe Cornish and Ian Cameron. They have their own style and are completely at one with the landscapes they capture, he says. Martin loves getting rolls of developed film back from the Iab, and says that landscape photography gives him the opportunity to discover secret views no one else knows about. To see more of Martin's photography, visit his website at www tillandscapes co.uk website at www.ttllandscapes.co.uk.

### Underwood in pink 4 There are many fascinating elements at play here – the strong light of the sunrise, the pink tint to the sky, the size contrast of the trees Canon EOS 5, 50mm, 1sec at f/22, Eugebrame Valvia 50

f/22, Fujichrome Velvia 50, 0.9 ND grad, tripod

Moorgreen 5 The depth of field Martin used for this image allows the viewer's eye to travel the full length of this spectacular view, taken in Nottingham Canon EOS 5, 28mm, 1sec at f/22, Fujichrome Velvia 50, 0.9 ND grad, tripod

# Mablethorpe fence 1 Martin has controlled the strong light of the sunrise to create a gorgeously warm image Canon EOS 5, 28mm, 1/2sec at f/22, Fujichrome Velvia 50, 0.9 ND grad, 81B warm-up filter, tripod

Mablethorpe sea 2 The sparse composition and slightly elongated exposure give this image a feeling of serenity Canon EOS 5, 28mm, 1sec at f/16, Fujichrome Velvia 50, 0.9 ND grad, 81B warm-up filter, tripod

Golden Nottingham 3 This is a lovely shot of wind moving through a field of barley Canon EOS 5, 28mm, 1/4sec at f/22, Fujichrome Velvia 50, 0.9 ND grad, 81B warm-up filter, polariser, tripod





### **Nick Layton Hampshire**

Nick's father was passionate about photography, so it was perhaps inevitable that Nick would find himself holding a camera at a young age – when he was just eight years old. Nick mostly enjoys photographing people and food, and says his aim is to make images with an unusual or long-lasting quality. 'I am looking to create work with a fine-art appeal,' he says. 'It's a terrific journey.



### Portrait and piano 1 A slightly closer crop than would normally be used has given this image an intriguing edge Nikon D800, 50mm, 1/80sec at f/2.5, ISO 640

In the headlights

2 Due to the staggered nature of the traffic lights, Nick had to take several shots to get the traffic-trail effect he wanted Canon EOS 5D Mark II, 20mm, 1/90sec at f/8, ISO 320

EDITOR'S CHOICE SEE MORE ONLINE AT CO.UK/SPOTLIGI

This is an exciting shot that is full of drama and action. Nick has lit his subject with some skill, and the length of the exposure has allowed those great symmetrical streaks either side to lead us right to the centre of the frame. Excellent -Damien Demolder, Editor

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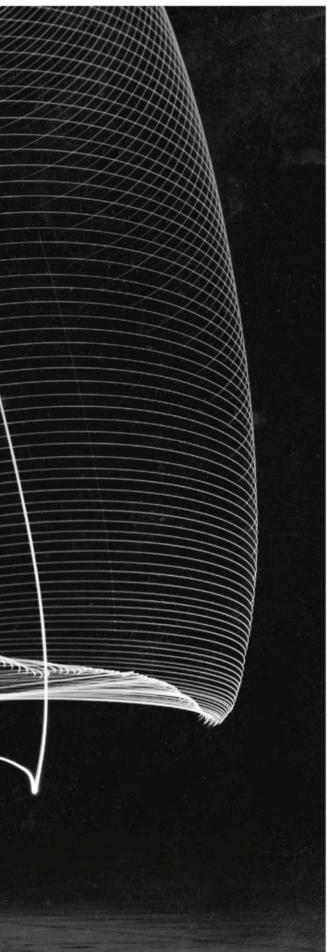


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Amateur Photographer's...

# **ICONS OF PHOTOGRAPHY**

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# Andreas Feininger 1906-1999

Andreas Feininger's groundbreaking photography combined experimentation, technical expertise and artistic vision, writes David Clark

IN A CAREER spanning 60 years, Andreas Feininger constantly experimented with photographic technique while creating new ways to communicate his wonder at the world around us. In his quest to create fresh and original images he pioneered the use of telephoto lenses to photograph city scenes and macro lenses to show the intricate details of natural objects.

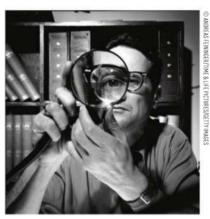
'To me, a photograph that only shows me something that I've seen before is a boring picture,' he said in a 1983 BBC documentary. 'If I've seen it before, why should I look at it again? I demand from any photograph that it speaks to me, that it tells me something. And I try to give that in all of my pictures, something that's a little bit new to the person who looks at it.'

Art, graphic design and image-making were an important part of Feininger's life from a young age. He was the son of the German expressionist painter Lyonel Feininger, who taught printmaking at the Bauhaus school in Weimer, Germany. Andreas began training as an architect at the Bauhaus in Dessau in 1922. He completed his studies in the late 1920s and began working as an architect and cabinet maker in Hamburg, but the Great Depression of the 1930s greatly reduced his chance of finding work.

However, Feininger was already developing another creative interest. He had experimented with photography at the Bauhaus and knew that it had great potential as a creative medium. He began photographing architectural subjects in his spare time when he moved to Paris to work with architect Le Corbusier in 1932.

He later took on a job as an architectural photographer and, after moving to Stockholm, published his first photographic book in 1934. Two years later he became a professional photographer, specialising in architecture and industry.

He combined this photographic career with writing books about photographic



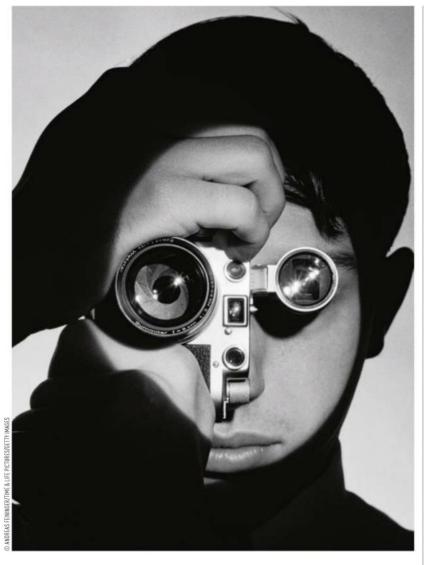
Andreas Feininger using a magnifying glass to examine a strip of negatives, 1951

technique including New Paths in Photography (1939). In the same year, with the imminent threat of war in Europe - and the fact that both his mother and his wife were partly Jewish – Feininger emigrated to the USA and settled in New York.

He initially found work with the Black Star agency, but in 1943 one of the agency's clients, Life magazine, invited him to become a staff photographer. He worked for the magazine for 19 years.

He initially specialised in architecture, and during the 1940s and '50s famously photographed iconic locations around New York including the Empire State Building, Brooklyn Bridge, Coney Island and New York Harbour with the Manhattan skyline behind. These atmospheric pictures, shot using a home-made camera and telephoto lenses 'to give the feeling of monumentality' are some of the most celebrated pictures of the city from that period.

Many of the stories he suggested to Life were about investigating and celebrating the natural world. One of his specialist areas was working with macro lenses to produce close-up shots of a range of objects including shells, coral,



'The Photoiournalist' (Dennis Stock),

birds' nests, monkey skulls and snake skeletons.

He used creative lighting techniques to highlight shapes, forms and patterns in these objects, which most people overlooked. 'I look at objects of nature primarily with the eye of the structural engineer who is fascinated by the interrelationship of function and form,' he wrote.

He rarely shot portraits; when he did, he'd photograph people as representing their profession, including doctors, welders and physicists. He shot several photographers, all with cameras directly in front of their faces. 'They make their living through the camera and the camera is an extension of their eyes,' Feininger later commented. 'It is part of them, so to speak

One of these photographs, showing the young photographer Dennis Stock in 1951, has become perhaps Feininger's most famous image (see above). Stock had just won the prestigious Young Photographers' Competition run by Life.

Instead of producing a conventional portrait, Feininger posed Stock with the camera in front of his face so that the lens and viewfinder took the place of his eyes. A tight spotlight lighting his face left the outline in heavy shadow. The result is a precise and

slightly unnerving portrait of someone who seems part human, part machine.

Another of his famous Life photographs is a stunning image of patterns made by helicopter rotor blades (see page 36). He had the idea in 1949 after finding out that lights had been fitted to Navy helicopter rotor blades. After making arrangements with the Navy for the shoot, he took the picture by opening the shutter for 30 seconds before the helicopter took off.

Feininger left *Life* in 1962 after completing almost 350 assignments. Afterwards he concentrated on producing his popular technique books, which he did almost annually during the 1960s. His most famous was The Complete Photographer (1965) which is considered a classic.

In all, he wrote almost 40 books, including his autobiography, Andreas Feininger: Photographer (1986), which was illustrated with a selection of his best images. Fifteen of his books concentrated on communicating his detailed knowledge of technique, an aspect of photography which he had done so much to advance. Nevertheless, Feininger always emphasised that it was only part of the process. 'Any good photograph,' he wrote, 'is a successful synthesis of technique and art.' AP

## **FURTHER** INFO

Books: The best available selection of Feininger's work is Andreas Feininger: That's Photography (published by Hatje Cantz, 2004). A good selection of his New York photographs is available in New York in the Forties (1978).

Websites: There is no official Andreas Feininger website, but a wide range of his images is on www.gettyimages. co.uk. The BBC's illuminating Master **Photographers** documentary (1983) is available on www.youtube. com.

# **Biography**

Born in Paris on 27 December. He is raised in Germany

Joins the Dessau Bauhaus to train as an architect

Returns to Paris to work as an architect with Le Corbusier. but moves to Stockholm the following year

Publishes his first book, People in Front of the Camera

## 1936

Abandons architecture to become a professional photographer

## 1939

Emigrates to New York and finds work at the Black Star agency

## 1941

Begins photographing for Life magazine and joins the staff two years later

Leaves Life, having completed 346 assignments

Publishes his autobiography, Andreas Feininger: Photographer

#### 1991

Presented with the International Center of Photography's Infinity Award for Lifetime Achievement

Dies in New York City on 18 February, aged 92









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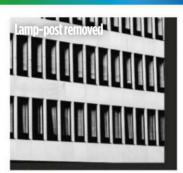
# **Pappraisa**



Expert advice, help and tips from Chris Gatcum

Repetitive patterns like these need to be flawless to work, but here the pattern is broken by several distracting elements











# **Office building** Ian Grainger

Panasonic Lumix DMC-GF1, 20mm, 1/250sec at f/5, ISO 200

AT A GLANCE. it's obvious that the repeat pattern of the windows in this building are what drew lan to create this 'abstract' image. However, when you rely so heavily on a pattern like this, it needs to be flawless. as the slightest break in the repeat motif is all that it takes for the viewer's eve to wander. In this instance we have several such distractions: the branches creeping into the left edge of the shot; the lamp-post in the lower-right corner; and the small patch of brickwork in the upper-right corner.

Ian may well have seen all of these things when he composed the shot, but with a fixed focal length (and possibly a restricted

shooting position) he may have been unable to omit them from the frame at the time of capture. This is where image-editing software, with its cloning and healing tools, can really pay dividends.

In this instance, it's relatively simple to remove the errant branches with the Clone Stamp tool. The lamp-post is harder to eradicate, as it covers areas with more detail, but as all the windows are nearly identical it's possible to copy and paste elements from other areas to conceal the post, and then tidy the joins with the Clone Stamp tool. The same applies to the brickwork – a simple selection creates a 'patch' that can be copied over the area we want to conceal, and the Clone Stamp tidies things up.

With the building cleaned up, the geometry of the shot also needs attention. I don't know if Ian shot handheld or not, but even with the camera locked on a tripod there's every chance of distortion creeping in. A simple way to check this is to drag some quidelines onto the image. This reveals slight convergence, with the windows at both sides 'leaning in' at the top of the frame.

All editing programs have tools to correct this. Some can do it automatically, others use profiles for specific cameras and lenses, and there are manual options if you prefer. The correction is subtle (using Photoshop's Perspective tool), but combined with the retouching work it's enough to tighten up the angles on this striking architectural abstract.



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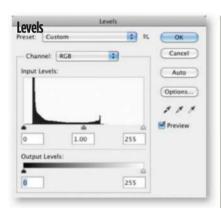
## Fiore di Ortensia Nino Cannizzaro

Canon EOS 7D, 24-70mm, 1/800sec at f/2.8, ISO 200

I THINK it's fair to say that when most of us think about floral subjects in photography. we probably picture something bright and cheerful and most likely in colour - after all, those are the characteristics of most flowers. However, Italian photographer Nino Cannizzaro has turned this idea on its head with his beautifully dark study of a 'fiore di ortensia' (hydrangea), which is a very worthy picture of the week.

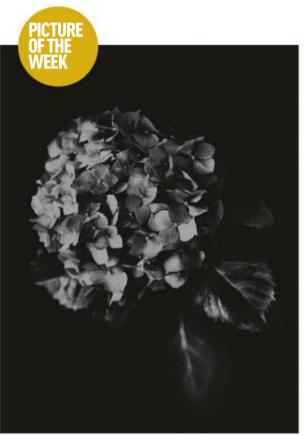
Nino had to wait a year for his plant to bloom before he could photograph it, and when it did, he chose a simple black background against which to set the flower head. This immediately takes the flower out of its natural context, getting rid of any potential distractions and makes us concentrate all of our attention on the plant. The shallow depth of field helps draw us to the petals, inviting us to explore the subtleties of the flower.

In his editing software, Nino converted the shot to monochrome, and it's here that he lowered the apparent exposure, replacing



whites with soft greys to condense the tonal range. The 'blacks' aren't pure black either, so everything is a shade of grey.

Yet if you look at the shot carefully, you'll see that the flower is actually quite contrasty (indeed, my only criticism is that some of the lightest areas have been clipped slightly). This paradox of a high-contrast subject and low-contrast treatment gives the photograph a look that's reminiscent of an early black & white print. Combined with a subject that is equally timeless, the result is a classiclooking still-life image that could have been taken at almost any point in photography's history. Simply sublime.









## On the streets Harry Sahota

Sony Alpha 33, 70-300mm, 1/100sec at f/4.5, ISO 1600

**THERE'S** something about Harry's Indian street scene that I find quite enchanting, and it's obvious that he's really engaged with his subjects. I have no idea what's going on here, but there are smiles all round and everyone looks comfortable in the presence of a camera (with the possible exception of the dog), which isn't easy to achieve when you're photographing groups of people.

But what on earth is going on with the composition? The way in which this shot has been framed suggests that the main subject is the figure in the centre, and the sole aim was to ensure that his beaming face was slap bang in the middle of the shot. Everything else has been left to fall where it may, and this means that the balance of the shot is totally

off-kilter. Much of the left side is 'dead' space while the figures to the right have variously had heads, arms and chins removed by the edges of the frame. Apart from the chap in the centre, everything appears to be leaning to the right as well, which reinforces the idea that getting the single figure 'right' was all Harry was worried about.

My only real advice here would be to reshoot, perhaps with the camera turned more to the right to include all of the figures, or maybe moving in closer to the main protagonist (or zooming out to avoid dismembering the other characters with the frame edges). As it stands, cropping the left third of the frame helps a little, but ultimately it's the dog's rueful and slightly embarrassed expression that sums up this shot for me: the potential's there, but a little bit more attention should have been paid to the scene as a whole before the exposure was made.





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Panasonic Lumix FZ-150 4\* - Chesterfield ......£249.99

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# APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers** 

# Olloclip 3-in-1 iPhone Lens £69.95

WHILE lens accessories for the iPhone are plentiful, they generally require the use of additional cases and attachments in order to affix them to the phone's camera. The 3-in-1 from Olloclip differs in that it can be connected directly to the body of an iPhone. It also provides

considerable shooting options for

phone photographers Three lenses are housed in the product's impressively compact body: fisheye, macro and wideangle. On one side is the fisheye, which captures a 180° field of view with just a little vignetting at the edges. Removing the cap on the reverse side unveils the macro lens - an impressive bit of kit for its size, which allows for focus within 12-15mm of the subject. Remove this lens and beneath it can be found the wideangle, which gives a pleasingly increased field of view, albeit with some image distortion. You may not want to use it for shots where straight lines are crucial, such as architecture, but on landscapes it should work well. Lens caps and a protective pouch are bundled with the product, making it a nice self-contained system that can be transported with ease. Jon Stapley

# guarantee to you All our tests are conducted by people

The AP

who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

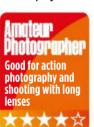
# **EZ Mount Monopod** £84.95

WITH so many things demanding your attention when out on a shoot you might wish you had a third hand. The EZ Mount Monopod isn't quite that but is perhaps the

closest thing - an innovative bodymounted support system for a DSLR



Jon Stapley





FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

### Six of the best

We test a group of the best neutral density filters for strong lighting situations.

### **Panasonic Lumix DMC-G6**

An easy-connect

lens attachment

photographers

for iPhone

This 16.05-million-pixel micro four thirds camera gets the AP test. AP 15 June

### Six of the best

We test a selection of best value photographic sling packs.

### Ricoh GR

Could Ricoh's APS-C compact camera, and its £599 price, better the likes of Nikon's Coolpix A and the Fujifilm X100s? AP 22 June

### Leica M

We appraise this £5,000, 24-million-pixel digital rangefinder to see if it is really worth the asking price.





Use the Photo setting found in the Settings preferences when scanning images with more subtle details

# Canon CanoScan 9000F Mark II

**Vincent Oliver** tests the capabilities of Canon's latest flatbed scanner, which promises fast and easy scanning of 35mm and medium-format film

MANY readers will have a collection of negatives, prints and slides that could be easily digitised with a scanner. Here, we are taking a look at the Canon CanoScan 9000F Mark II flatbed scanner, which can also scan 35mm and medium-format film. The 9000F features both film and reflective scanning, a CCD 12-line colour scanning element using a white LED, an optical resolution of 9600dpi for film and 4800 for photo and documents, 48-bit scanning input with 24-bit output, Canon FARE for automatic dust removal on film scans, an A4 maximum document size, seven

Sertings (Scan/Gear)

Auto Scan

Serve Settings

File Name:

Document Scan

Document Scan

Enable large image scans

Check scan results

Application Settings

Open with an application:

Serve to:

Serve to:

Instructions

Action Scan

Application Settings

Open with an application:

Serve to:

Serve to:

Instructions

Instructions

Document Scan

Do

# AT A

- flatbed type with
- Maximum size A4
  For Mac and
  Windows
- Street price around £145-£179

ScanGear interface gives you more control over all aspects of scanning EZ scan buttons, a fast preview scan speed (three seconds) and is said to take seven seconds to scan a full A4 document.

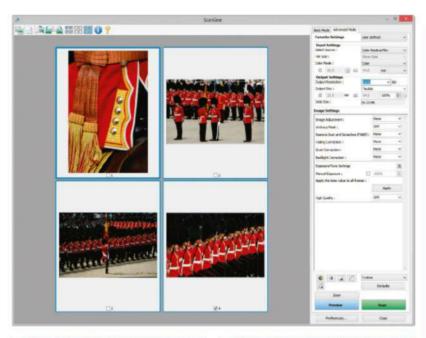
The 9000F is supplied with a power cord, USB cable, a quick-start manual, installation and scanning software plus a comprehensive online manual. The package also includes three film holders; a 35mm strip holder, which holds 2 strips of film (12 frames); a slide holder for four mounted 35mm slides and a medium-format film holder, which holds single film strips of 6x4.5, 6x6, 6x7, 6x9, 6x12 or 6x17 (the aperture is 6x22cm).

Setup is quick and straightforward: put the CD in your computer and a wizard installs the required drivers and software; you will then be prompted to power up and connect the scanner via the supplied USB cable.

#### N USE

The 9000F is certainly easy to use. The seven EZ buttons for one touch scanning are located on the top of the unit and include Auto Scan, four PDF buttons, Copy and E-mail. Place a photo or several photos on the scanner surface, press the Auto Scan button and the scanner performs a fast scan of the entire surface then generates separate files for each image. The scan is displayed as a thumbnail in Canon's My Image Garden application and placed in your My Documents folder if using a PC. If you have loaded transparencies using the film holder then the Auto Scan automatically detects this and generates JPEGs. File type settings can be changed in the Settings dialogue panel, the options being PDF, TIFF, PNG and JPEG. I would have liked more user control over cropping, resolution and other parameters. Canon's Auto Scan is easy to use, but does require the user to configure settings like file type and the folders in which to save the scans. For most users the default settings may be sufficient.

For those wanting to produce custom scans, Canon includes ScanGear software. This allows you to make fine adjustments but, unfortunately, does not include the plug-in



Photoshop

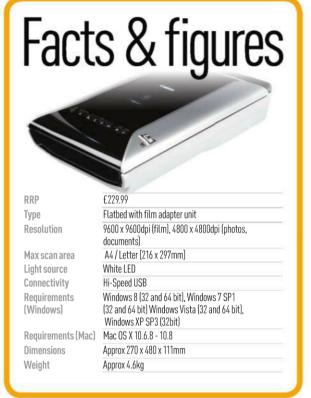


required to access the software directly from within Photoshop. You have to launch ScanGear from the Canon Ouick Menu first. However, you can define the settings so that ScanGear sends a scan directly to Photoshop or other image-editing application.

For normal photo and document scanning (reflective) the 9000F worked well. Place a photo on the scanner and press Auto Scan. The software detects the image borders and scans the image area. If you have several small photos then make sure the images are not touching, otherwise the scanner sees them as a document and produces a PDF file. By default photos are scanned at a resolution of 300dpi, although this can be changed from 75 through to 600dpi using the Settings panel. Pressing any of the PDF buttons generates a PDF file of the entire A4 scan area or you can define a size via the Settings panel. Make sure you select Photo as the source otherwise the scan will use the

Document setting, which results in a harsh contrast scan. The copy function can be used to send a scan directly to a printer, but you need to have the computer switched on.

To scan negatives (b&w and colour), or slides, remove the Film Adaptor cover from the lid and place the film holder on the platen. For 35mm film the Auto Scan function detects individual frames and scans them at 1200dpi. The resulting file size is approx 5Mb, which is sufficient for a 5x3.5 inch print. For more accurate film scanning and a wider choice of resolutions you should use the ScanGear software. The user interface offers two modes: Basic and Advanced. The basic mode is a good starting point for users not familiar with film scanning as it offers simple, easy-to-follow, step-by-step settings. For film scanning the 9000F has several predefined resolutions from 300 to 9600dpi, or you can type in a required number (for 35mm film a resolution of 3200 or 4800dpi is more



Left: A full 35mm transparency scan with USM applied in ScanGear and one with USM applied in Photoshop

Top left: Placing the photos too close together can confuse the software into thinking it is a **Document and will** generate a PDF file than sufficient). ScanGear has many options for both reflective and film scanning. These include output resolution, UnSharpMask, FARE dust removal, fade and grain correction, colour correction, brightness and contrast, levels and curves.

We used four 35mm Ektachrome slides scanned in at 3200dpi, which produced a 35Mb file for each frame. Most film scans need some degree of UnSharpMask (USM) to be applied. The USM has two settings - On or Off – which is not that useful. The best result is obtained by applying USM in Photoshop or other image-editing application. FARE dust removal has three settings: Low, Medium and High. We used Medium, which did a good job of removing dust (scan times are extended to around five minutes, but saves you retouching time later). Colour correction is best left to image-editing software, but ScanGear does provide a good range of adjustments. AP

# Verdict



**THE** Canon CanoScan 9000F Mark II is first-class and should satisfy most users' requirements. Film scanning produced exceptionally good results, especially with 35mm, while the

inclusion of a medium-format holder is a bonus. There will be those who will find the lack of a Photoshop plug-in frustrating, but using ScanGear to launch an image editing application once a scan has been completed worked flawlessly in our test.

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# **Circular Filters**

#### **UV Filters** Circular Polarising SRB's UV filter absorbs the raviolet rays which often mal **Filters** SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water outdoor photographs hazy 46mm £6.50 49mm £6.50 46mm £15.75 52mm £7.00 49mm £15.75 £7.00 55mm 52mm £16.00 £8.50 £16.00 55mm 62mm £9.50 58mm £16.00 67mm £10.50 £16.50 62mm 72mm £12.50 £17.00 £15.50 77mm 72mm £18.00 £18.50 82mm 77mm £20.00 86mm £24.00 82mm £25.00 95mm £27.50 £32.50 86mm Sizes available: 25 to 105m Sizes available: 25 to 86mm Skylight Filters **Infra Red Filters** SRB's Infra Red Filters block SRB's Skylight filters are used isible light and transmit infrared for lens protection 46mm £18.95 £11.50 £13.50 £14.95 49mm 49mm £19.95 £19.95 52mm 52mm 55mm £14.95 55mm £20.95 £20.95 58mm 58mm £16.95 62mm £18.95 62mm £21.95 £22.95 67mm £20.95 67mm £22.50 £24.95 77mm £25.95 77mm £29.95 82mm 82mm £39.95 £28.95 86mm £35.50 95mm £49.95 Sizes available: 27 to 86mm Sizes available: 28 to 105mm

#### **ND Filters**

**Hard or Soft Grad** 

**ND Filters** 

Full ND, Hard ND and Soft ND are available in: 0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full	ND	Filt	ters
SRB's Neu reduces lig ND cove	ght an	d offe	ers a full

reduces light and offers a full ND cover over your lens		SRB's Graduated ND Filters are great for landscape photography	
46mm	£17.00	46mm	£22.00
49mm	£17.00	49mm	£22.00
52mm	£18.00	52mm	£23.00
55mm	£19.00	55mm	£24.00
58mm	£20.00	58mm	£25.00
62mm	£21.00	62mm	£26.00
67mm	£23.00	67mm	£28.00
72mm	£26.00	72mm	£31.00
77mm	£28.00	77mm	£33.00

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Variable ND Fader

46mm	£26.00	By rotating the outer filte
49mm	£27.00	you can alter the amoun
52mm	£27.50	of light that passes throug the filter, from 2 stop to
55mm	£29.50	8 stop
58mm	£31.00	Scored
62mm	£32.00	4 stars in 'Amateur
67mm	£35.00	Photographer' Magazir
	£36.00	
77mm	£39.95	

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Step rings allo	ow you to 'Step	-up' from one	thread to anoth
Lens	Accessory	Lens	Accessory
Thread	Range	Thread	Range
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37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77 The	ese are just sor	ne of our stock, w
52mm			tep ring available.
55mm	46-77	You name it a	nd we'll make it

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# **Square Filters**

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Soft ND Grad Kit

Full ND Set

SRB's ND filters are used to tone down a bright sky

Soft ND Grad Set

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Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

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0.6 Soft ND Grad Filter

0.3 Hard ND Grad Filter

- 0.9 Hard ND Grad Filter

A Size £9.95

P Size £9.95

0.9 Soft ND Grad Filter

£34.95

£34.95

0.3 Full ND Filter

0.6 Full ND Filter

0.9 Full ND Filter

Soit ND Grad Kit	Holders	
£44.95 £39.95	A Size P Size P Size Wide Angle	£8.95 £5.00 £5.00
Includes: - 3 Soft ND Filters - 1 Filter Wallet	Adaptor Rin	ıgs
- 1 Holder - 1 Cleaning Cloth - 1 Adaptor Ring	<b>37mm</b> A Size <b>40.5mm</b> A Size	£4.00 £4.00
Landscape Set	46mm A & P Size 49mm A & P Size	£4.00 £4.00
Use this landscape set specifically to accent landscape photography shots	<b>52mm</b> A & P Size	£4.00
Includes:	<b>55mm</b> A & P Size <b>58mm</b> A & P Size	£4.00 £4.00
- Blue Grad Filter - Sunset Grad Filter - 0.6 Soft ND Grad Filter	<b>62mm</b> A & P Size <b>67mm</b> P Size	£4.00 £4.00
Black & White Set	72mm P Size 77mm P Size	£4.00 £4.00
Use this SRB filter set for black & white photography	82mm P Size	£4.00
Includes:	Individual Fi	Iters
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- Orange Filter	0.3 Full ND	£12.50

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*P Size only	

# Lee Filters

		600
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Standard Adaptors	£20.00	a range of Lee Filters
Wide Angle Adaptors	£40.00	Products including;
ND Soft Grad Set	£180.00	Holders, Adaptors, Sets,
ND Hard Grad Set	£180.00	Kits, Filters, Bellows and
Individual Filters from	£75.00	Accessories.
Lee Seven 5		Lee SW150
	at and a	
The Lee Seven 5 is finally in :	STOCK	This system enables you to use

and is designed for compact camera systems to give a photographer

Thore condition over their images when		
it really matters.		
Holder	£66.00	
Adapaters	£17.50	
Hood	£66.00	
Starter Kit	£114.95	
Hard/Soft Grads	£59.95	
ND Filters	£64.95	
Big Stopper £66.00		
Circular Polarisers £209.95		

# Accessories

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adapters are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

#### Starter Kit Adaptor

- Holder - 0.6 Hard Grad

# Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera



SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars 🛨 🛨 🛨 🛨 🛨 in a Digital Camera ND group test, winning a Gold & Value award

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Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95
Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	4/3	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95
Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95
Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95
Nikon 1 Nikon 1 Nikon 1 Nikon 1 Nikon 1 Nikon 1	M42 M39 Nikon Canon EOS Pentax K Leica M Leica R	£24.95 £22.95 £29.95 £44.95 £29.95 £39.95 £37.95
Nikon 1	Con/Yash	£29.95
Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95

£29.95

Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95
4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95
Pentax	M42	£18.95
Pentax	Nikon	£44.95

Pentax K

Micro 4/3

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Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95
Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95
Sony NEX	Canon EOS	£29.95
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Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95
		500 OF

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

## **Hoods & Caps**

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Hoods			
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55mm Petal Hood	£10.95		
E0	C44 0F		

55mm Petal Hood	£10.95
58mm Petal Hood	£11.95
62mm Petal Hood	£11.95
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82mm Petal Hood	£13.50

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Blower Brush	£3.50
Dust Blower	£4.95
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#### Accessories

# **Memory Card Cases**

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### **Spirit Level**

This fits into your cameras hot shoe and displays how level your camera is on both planes £9.50 2 way £12.50

2 in 1 Reflector This product is great for lighting in studio photography 40cm £8.95 80cm £12.95

#### 110cm £15.95 5 in 1 Reflector

£8.95 40cm 80cm 110cm £15.95

#### Wireless Shutter

This wireless shutter release orks by infra red and is designed as with a remote socket

Panasonic £24.95 £24.95

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Close-Up Lens Set Wins Photoplus magazine Group Test with a 90%

' Image quality is impressive set gives up to a whopping +17 dioptres magnification An absolute steal at the price



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**Panasonic Lumix DMC-GF6** 

**Tim Coleman** tests the latest CSC in Panasonic's entry-level range, which features a 16-million-pixel sensor, a newly designed tilt screen, built-in Wi-Fi and extra controls on its body

THE GF series is Panasonic's newest entry-level compact system camera. It's the smallest and lightest offering from the company, with a simple design that compact camera users are likely to feel at home with, and unlikely to be intimidated by. The GF6 is the fifth iteration of the model, yet it hints at a departure, being bigger than the preceeding Lumix DMC-GF5. It is also the first in the line to have a shooting-mode dial, which is a welcome addition. In fact, although the GF6 still looks very similar to its predecessor, it bears more than a passing resemblance to the more sophisticated, metal-bodied Lumix DMC-GX1, although its body is still made from plastic.

It's not just the body that is being transformed. Until now, a 12-millionpixel sensor (approx) has been used in Panasonic's entry-level models, but the GF6 instead features the same 16-millionpixel imaging sensor as used in the GX1.

Despite this and some other new features, including built-in Wi-Fi and a tilt LCD screen. the GF6 still has the lowest RRP in the company's range, at £499 with 14-42mm f/3.5-5.6 kit lens. That said, the GF5 can now be picked up for around half this price. so the GF6 will have to show its worth as a successor.

To date, 16-million-pixels (approx) is the highest resolution for a micro four thirds sensor, so the entry-level GF6 can stand tall among more expensive and sophisticated cameras. It has an ISO range of 160-12,800, which can be expanded to ISO 25,600. Look back over the GF series and one can see that the sensitivity range is continually being expanded. Two models ago, the maximum sensitivity setting was ISO 6400. Compared with the GF5, Panasonic claims that the GF6 has better low-light performance with

- 16-million-pixel four thirds CMOS sensor ■ ISO 160-25,600
- (extended) 3in, 1.04-milliondot, touchsensitive,
- tilting LCD screen
  1080i AVCHD video at 50fps
- Street price around £500 with 14-42mm kit lens

an improved signal-to-noise ratio.

When using the auto ISO setting, the GF6 appears to take into consideration the focal length of the lens, adjusting the minimum shutter speed to ensure blur-free results. For instance, when fitted with the 14-42mm (28-84mm effective) kit lens. the camera uses a shutter speed of at least 1/80sec at the wider settings and 1/125sec at the standard focal length. There is no option to set the minimum shutter speed manually, but auto ISO can generally be relied upon to choose the correct exposure settings - that is, as low an ISO and shutter speed necessary to obtain the sharpest possible results.

Like Panasonic's premium compact camera, the Lumix DMC-TZ40, the GF6 is Wi-Fi compatibile. By default, the menu for Wi-Fi is accessed via the Fn2 button. Here, the user is presented with four options: remote shooting & view; playback on TV; send images while recording; and send images stored in the camera. Generally, Wi-Fi runs smoothly and its benefits are obvious. 'Send images while recording' is novel, although it can be a drain on the battery because Wi-Fi is continually activate. For general image sharing, I prefered to use the 'send images stored in the camera' option, which allows images to be manually selected for upload.

With such a wide variety of imageediting tools now available on smartphones and tablet devices, quick and rough edits can be done



without a computer. During a oneday shoot, I took photographs of a windmill, uploaded my favourite one to an iPad, used Snapseed to make adjustments to the image with the app's filters before applying a border. I was then able to share the photo through Instagram all within ten minutes while still on location. Image editing in-camera is still fairly limited.

An interesting addition to the playback menu is the clear retouch mode. This enables objects to be removed from a picture by painting over the area (indicated with a red overlay) using the touchscreen. I tried to remove a variety of objects using this mode – litter in a landscape, a traffic cone in an urban scene and a lamp-post in a clear sky - and was pleasantly surprised at how well it worked. However, clear retouch is not suitable for removing intricate details.

Like the TZ40, the GF6 also features Near Field Communication (NFC), which sends information over short distances using radio signals. It's a technology also seen in bank cards to enable wireless payments

to be made. Touching an NFC-compatible smartphone or tablet against the camera initiates a connection, skipping the more arduous manual process of standard Wi-Fi connection. Overall, I had issues connecting to a Motorola smartphone wirelessly, but no such issues when using the standard Wi-Fi connection to connect to an iPhone. If this camera's Wi-Fi technology is a key part of its appeal, I recommend going to a camera shop to test that it works with your own phone before buying.

There are plenty of shooting effects to be found in-camera, and these can be recorded in both raw and JPEG format. However, there is no bracketing function to record a number of picture effects simultaneously, which I would have liked to see. Creative control offers 19 effects, including dynamic monochrome, high key and cross process, along with less conventional ones like sunshine and fantasy. There are even 23 different scene modes, some having cringeworthy names like sweet child's face and cute dessert, through to

Right: The panorama mode can be a bit hit and miss. Here, it has worked well and recorded to its maximum angle



Right: In this overcast scene, the evaluative metering has recorded an exposure just right for the midtones. However, the limited dynamic range of the camera means that highlight detail has been lost

more familiar-sounding fare such as clear nightscape and vivid sunset glow. The shooting-mode dial also offers a panorama mode, which proved to be a bit hit and miss. It worked well at times, but could be fussy with the speed of sweep motion or even stop recording part-way through a pan.

Continuous high-speed shooting is possible at up to 4.2fps for an eight-frame burst in raw, or a 30-frame burst (approx) in JPEG. In the medium 3fps burst mode, JPEG capture is possible for an unlimited burst, which is impressive. A 20fps superhigh drive mode is available in JPEG only and without control over exposure or focus, for a 39-frame burst.

## **BUILD AND HANDLING**

Like its predecessor, the Lumix DMC-GF6 is a low-cost, entry-level model, with a solid plastic, rather than metal, body like that used in the GX1. The camera is equally compact in height and width, but is a little deeper on account of its new tilt LCD screen. Yet while the difference in depth is noticeable, it is minimal, and the tilt function is well worth the extra bulk. With a pancake lens like the 14mm f/2.8 attached, the camera is similar in size to the company's Lumix DMC-LX7 compact camera. Thanks to the use of the four thirds format, available lenses are typically much smaller than those designed for use with APS-C-format CSCs. In short, the camera and its lens system are compact.

The form and button layout of the GF6 is very similar to that of the GF5. The most obvious difference is the addition of a shooting mode dial, which certainly enhances its handling. Through the dial, there is direct access to the creative control modes, scene modes and panorama mode, as well as the manual exposure control modes. The iAuto shooting mode is still activated via a dedicated button and overrides the current shooting mode.

A built-in flash is placed centrally above the lens mount, and a manual release catch pops it into place. In its elevated position, the clearance of the flash above some larger lenses is not quite great enough, so the lens can obstruct the flash illumination in the





Left: The GF6 is the same size as a compact camera, so it is all the more easy to go unnoticed when capturing street scenes

Left: The image has been wirelessly uploaded to a tablet device and then edited using the (free) Snapseed photoediting software - all achieved on location during a break





lower part of the frame. For example, with the new 14-42mm lens in place (which is smaller than the last version of the lens but still longer than the collapsible 'X' version), and with its lens hood attached, a significant portion of light from the flash is blocked. Without a hotshoe port, there is no option to attach an external flash unit, so flash photography is limited with the GF6.

I will talk in more about the LCD screen later, but it's worth noting at this point that the screen greatly enhances the handling of the camera. Overall, the camera is great to use and certainly a noteworthy improvement over the GF5.

#### **METERING**

Like most systems, the GF6 offers multipattern, centreweighted and spot metering options. The 1,728-zone multi-pattern metering is very good - exposures in bright conditions were spot on in every image I recorded. In overcast conditions, exposures are a tad on the bright side, which means midtones are well exposed but at the cost of clipped highlights.

The fact that spot metering is achievable by touching the screen anywhere in the frame is a boon for everyday shooting where time is of the essence. Other systems that are navigated using a rear control pad are considerably slower and less sutiable for day-to-day shooting. Furthermore, the size of the spot can be adjusted using a pinching action on the screen, which is guick. With speedy handling of spot metering and the iDynamic options (more on this in Dynamic range), I rarely found it necessary to use exposure compensation.

#### **AUTOFOCUS**

Most compact system cameras use a contrast-detection AF system that works best when good (contrasty) light is available. Indeed, in daylight the AF speed of the GF6 is near instant. Users of a camera like this would tend to rely on the multi-area focusing for general shooting, and in this case its a 23-area system. However, I am a fan of using the touchscreen for single-area touch AF too, and found this to be just as guick. It is an intutive method of focusing.

For some precise subjects - for example, picking out a single bluebell flower - even spot AF may not pick up the subject, focusing instead on the background. Manual focus works better for occasions such as these, and MF assist handily magnifies the detail on the rear screen to make it easier to check whether the subject is sharp.

Continuous AF is possible, which is particularly useful for video recording, and on the whole this proved smooth in operation. Also, subject-tracking AF seemed to cope well with moderate movement. All in all, the GF6 has

# FEATURES IN USE REMOTE **CONTROL SHOOTIN**



WHILE the GF6 does not have a port for connecting a cable release, the fact that the camera is Wi-Fi-enabled means that remote shooting and live view are possible via a smartphone or tablet. Not only are they possible, but through the Panasonic Image app (downloadable for free from the Apple and Android stores), there is wide range of shooting controls available via a smart device.

The range of exposure settings that can be adjusted remotely include AF mode, white balance, touch shutter, touch AF, colour modes, picture effects and even the drive mode. There is no manual override of the shooting mode dial, so one must select the shooting mode wisely if the camera is

being placed at a distance. Thankfully, the camera's response to remote changes

is near instant, making the GF6 suitable for remote wildlife shooting or sports, where a quick response is necessary to capture a moment.

numerous AF modes that between them cover day-to-day shooting. It's in low-contrast light that contrast-detection AF can struggle a little. According to Panasonic, slowing the GF6's AF readout from 120fps to 15fps when low light is detected improves its sensitivity by 8x. In practice, I was pleased with the performance of AF in low light - it is certainly quicker than I have come to expect contrast-detection systems to be. In really low-contrast light, the AF assist lamp kicks in, which, of course, helps focusing on close-range subjects too. Overall, the performance in low light does not match that of the systems found in enthusiast and pro-level DSLRs, but for a camera of its type, the GF6 is still up there with the best of them.

#### 9/10

#### DYNAMIC RANGE

Featuring the same sensor as the Panasonic Lumix DMC-GX1, the Lumix DMC-GF6 has a similar dynamic range, which is approaching a rather modest 11EV. Indeed, when shooting in a standard mode without iDynamic or HDR settings applied, the camera struggled to capture a wide range of tones. This was most notable with overcast scenes where the sky was bright white and the landscape dark. In this situation, the sky could appear as a solid white mass (highlight clipping). Systems with a dynamic range closer to 13EV would show some detail.

Applying iDynamic (auto is fine) made some highlight and shadow detail more obvious, and after shooting for a day and then reviewing my images, I opted to keep the iDynamic activated to gain that little extra tonal detail. Of course, HDR mode extends the dynamic range greatly and this now has its own place in the main menu. It's available when shooting in JPEG format only and does not offer manual control over its strength. Essentially, it records three consecutive frames and blends them for a wider tonal range. Even though the camera can be heard recording the three frames one after the other, it blends the images together very well and for the most part a tripod is not necessary to achieve crisp results

As the sensitivity rised, the dynamic range is further compromised, so don't expect punchy, exciting images when using ISO 800 or above.

### 7/10

#### WHITE BALANCE AND COLOUR

I largely kept the GF6 in its standard colour mode and in AWB, and was pleased with the colour rendition in most situations. In sunny weather, images were punchy without being too saturated, so there was little need to employ the vivid setting in this instance. For times when the colour rendition was a little off - for example, single dominant tones usually trick AWB into compensating

# Facts & figures



£493.99 (body only) RRP 16-million-effective-pixel Live MOS Sensor 4592 x 3448 pixels (15.8 million pixels) Output size Focal length mag

Lens mount Micro four thirds File format JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD,

2-stage JPEG Compression Adobe RGB, sRGB Colour space Focal-plane shutter Shutter type 60-1/4000sec, bulb Shutter speeds

1/160sec Max flash sync 160-25.600 ISI

Program, aperture priority, shutter priority, Exposure modes

manual, iA+, 24 scene modes

1728-zone, multi-pattern sensing system with options for Metering system

intelligent multiple, centerweighted, spot

±3EV in 1/3 steps Exposure comp

White balance Auto, 5 presets, 2 custom, Kelvin, all with fine-tuning

White balance bracket 3 frames

Drive mode

20fps at 4-million-pixel resolution, 4.2fps with AF, 3fps with live view, 7 continuous shots in raw, unlimited JPEGs

3in, 1.04-million-dot touchscreen LCD

Viewfinder type

Field of view

Focusing modes Single, continuous, manual, face detection, AF tracking,

23-area, 1-area, pinpoint, touch

AF points 23-area and touch-focus anywhere in the frame

DoF preview Yes, with shutter speed simulation Built-in flash Yes, GN 6.3m @ ISO 160 (5m @ ISO 100)

Full HD 1920 x 1080 pixels, 50i AVCHD 25fps (PAL), Video

1920x1080-pixel MPEG-4 (30fps) SD, SDHC, SDXC

Memory card Rechargeable Li-Ion Power

Mini HDMI, digital/video out, remote release Connectivity 280g (body only), 323g (with card and battery)

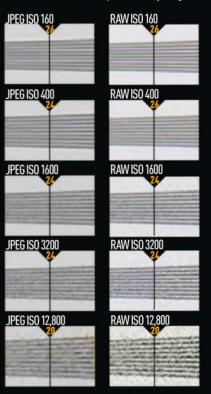
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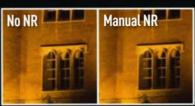
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# **RESOLUTION & NOISE**

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 14-42mm lens set to 25mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.







This night scene has been recorded at ISO 3200. In the version with no NR applied at all, we can clearly see luminance noise, and colour noise is evenly scattered too. Colour noise is dealt with easily, but once luminance noise reduction is applied, the image becomes less crisp

# **FOCAL POINTS**

## Display

The sort of information that can be displayed on the LCD screen includes live histogram, quide lines, record area, and exposure settings.

# Underside of the camera The tripod bush is central to the

lens mount, while the battery and SD memory card slot are accessed through the same door under the handgrip.

Movie record
On the top-plate next to the shutter release is a button that switches directly to movie recording.

Connectivity
On the right-hand side of the camera, HDMI and AV/out ports can be found underneath a firm plastic door.



Camera shown actual size

The NFC chip is placed on the left-hand side of the camera, which is where NFC devices need to be held to make an NFC connection.

## Other Fn controls

Through the touchscreen menu there are two further function buttons, both of which are customisable.

## Quick menu/Fn1 button

Most key exposure controls – 13 in all – can be accessed via this quick menu, so expect to use this button a lot day-to-day.

Fn2 button
By default, this button is set to access the Wi-Fi menu. A four-digit password can be activated to prevent unauthorised access to the Wi-Fi menu.

### Photo style

subscribe 0844 848 0848



## ISO sensitivity



### Live view screen



# 'The GF6 screen's trump card is that it is touch-sensitive, with touch AF, metering, shutter and even menu navigation on offer'

for the opposite end of the colour axis – a custom reading was quick and simple to take, to ensure the rendition was correct.

Colour modes are found in the photo style menu, where tweaks to contrast, saturation, sharpness and noise reduction can be made. I would like to see some colour filters added to the monochrome photo style, such as green and red, because these filters can really add impact, such as darkening the sky or adding tonal depth to portraits.

#### 8/10

# NOISE, RESOLUTION AND SENSITIVITY

Full-resolution files are 4592x3448 pixels, which means prints at 300ppi are sized 15.3x11.5in, or 19.1x14.4in at a perfectly acceptable 240ppi. In short, the GF6 produces pictures around A3 in size. View pictures at this size, and the GF6, with its kit lens, is capable of rendering crisp detail. This is certainly the case in good-contrast light and for close-range subjects like a head-and-shoulders portrait.

As it uses the same sensor as the GX1, it comes as little surprise that the GF6 also reaches the 26 marker on our resolution chart at ISO 160, using the kit lens set to its 50mm (equivalent) focal length. For an entry-level CSC, this performance is good and matches many other cameras with similar pixel counts. At higher sensitivities, resolved detail is still respectable, reaching the 22 marker at ISO 6400.

The four thirds sensor of the GF6 renders detail that, on the whole, feels a little flatter than that produced by larger full-frame and APS-C-format cameras. A similar level of detail is present, but does not appear to be guite to the same depth. Also, although resolved detail is pretty good, it becomes a little smudgy at higher sensitivities – a result of noise reduction being applied to smooth-out luminance noise. I would still happily use the camera up to ISO 800, and in overcast conditions, but beyond these settings the critical user might start to take issue with image quality. Of course, using any one of the available prime lenses rather than the kit lens will also enhance the quality of detail. The 25mm (50mm equivalent) f/1.4 lens should be on the shopping list of anyone considering the Panasonic Lumix G-series system



Despite trying a few different AF modes, the camera did not focus on the bluebell in this image at all. Therefore, manual focus had to be employed instead

#### LCD, VIEWFINDER AND VIDEO

One of the most obvious improvements to the GF6 is its rear LCD screen. The GF5 has a fixed LCD screen, while the screen in the GF6 tilts down 45° and up 180°, which means the screen can be viewed from in front of the camera. This works well for images such as handheld self-portraits. In fact, an auto self-timer is activated when the screen is at its 180° position.

The screen's trump card is that it is touch-sensitive, with touch AF, metering, shutter and even menu navigation on offer. Panasonic got the functionality of its touchscreens spot on a while back, and the screen enhances the camera's handling no end. There is no quicker way to use spot metering and focusing than with a responsive touchscreen.

The screen is still 3in, but its resolution has increased to a class-leading 1.04 million dots. Its bright display can be viewed comfortably even in bright light, thanks in part to the minimal use of glass in front of the LED panel. Panasonic has built the touchscreen technology into the screen itself, rather than it being on a separate layer.

Tilting the screen not only broadens the viewing angle – I found it very useful for shooting at high and low-angle shots when in landscape mode – users can also shift its position to reduce reflections for clearer viewing. This is essential because the GF6 does not have a built-in viewfinder, or even the option to add an external unit. Although Lumix DMC-GF2 featured an accesory port for attaching an EVF, I am not surprised by its absence here. The GF6 is a low-cost option and an EVF costs around half the price of the camera, and most owners will probably not want one.

Full HD 1080i video files can be recorded at 50fps with stereo sound, although there is no option to attach an external microphone. A separate menu for video recording makes for easy navigation.

9/10

# Competition





Samsung NX300

Olympus Pen E-PL5

**THREE** cameras provide the stiffest competition to the GF6: the Olympus Pen E-PL5, Sony NEX-3N and Samsung NX300. The Panasonic and Olympus cameras use the four thirds format, while the Sony and Samsung models are APS-C format, with the Samsung camera featuring the highest-resolution sensor at 20-million-pixels, compared to

the 16 million pixels of the others.

All three cameras are compact and light – weighing between 269g and 325g (with battery) – and are virtually identical in size, except for the Samsung NX300, which is slightly bigger. All have tilt LCD screens, though only the Sony NEX-3N is not touch-sensitive. The Panasonic GF6's screen has the highest resolution, but no optional viewfinder is available, unlike for the Olympus and Sony models Meanwhile, the Samsung cameras is the only one without built-in flash, though its hotshoe will take an external unit. Overall, the Olympus camera feels the least 'entry-level'.

# **Verdict**

**FOR ITS** target audience – those stepping up from a compact camera, first-time buyers of an interchangeable-lens camera, or even those that want a backup to a DSLR – the GF6 is an excellent option. It is lightweight, compact and handles well, with a good range of lenses.

The camera may not offer a viewfinder, which is understandable for a model of its size and price, but its tiltable screen can be viewed clearly in most conditions. The ability to control the camera through the buttons or touchscreen works well, with the touch metering and AF particularly pleasing. Likewise, controlling the camera wirelessly through a smartphone is at times genuinely useful, as is the ability to share images while on the go.

When it comes to image quality, the GF6 is a capable camera, especially considering the excellent lenses that are available in the Lumix G system. All in all, the GF6 is quick to get to grips with, handles intuitively and speedily, has an impressive feature set, and can record good-quality images.



2 3 4	- 5	6	7	- 8	9	10
FEATURES	8/10					
BUILD/HANDLING	8/10					
NOISE/RESOLUTION	26/30					
DYNAMIC RANGE	7/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	9/10					
LCD/VIEWFINDER	9/10					

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# **ASKAP**

Let the AP team answer your photographic queries

I'm planning a trip to Ho Chi Minh City in Vietnam and have been looking on the internet to insure my camera while abroad. I use a Canon EOS 7D and a handful of lenses, but all the insurance companies that I've come across won't insure my camera because of its value. Do you have any recommendations and information about taking gear abroad and how to insure it?

**Lorne Cooper** 

I'm not that surprised that you haven't found anyone willing to insure your camera gear based on value if you've been looking at general travel insurance, because that's really designed for holidaymakers, not photographers.

To start with, check your current home contents insurance policy. Most include a certain level of 'contents away from home' cover, or give the option to add it to the policy for an additional fee. Be aware that the precise details can vary dramatically between insurers in terms of item values and where you can take it (and for how long), so give the company a call to see what cover you've got and, if it's inadequate,

whether you can increase it sufficiently.

Canon

Alternatively, specialist insurance is available. I headed over to the money. co.uk website, which has a gadget insurance section that allows you to specifically choose 'camera insurance'. From there I managed to get guotes from a variety of insurers who were willing to insure a theoretical £15,000 worth of camera equipment with worldwide travel included. Admittedly, these are annual equipment policies, so they may prove expensive if you're only looking to cover your trip abroad, but the premium for a full year's insurance is still going to be a fraction of the cost of replacing your kit if the worst happens. Chris Gatcum

#### **DISAPPOINTING PIXMA PRINTS**

I recently bought a Canon Pixma MG6350 printer. It's a good machine for printing and copying documents, and with its six inks I had expected it to be a great photo printer. However, I've been disappointed in that the colours in my photos are distinctly darker than when I view them in iPhoto on my Mac. Is there anything that I can do to rectify this situation? Ken MacLean

It's very hard to diagnose a printer problem without seeing a print, or indeed knowing what settings have been used, but I'd start by making sure that your monitor's calibrated. At least that way

you know that the image you're viewing on screen is 'correct' to start with.

Mac OS has a calibration tool built in (found in System Preferences>Displays> Color>Calibrate), which will help to a certain extent. However, as it relies on you making subjective 'right and wrong' decisions, it's never going to be entirely accurate. This is why a dedicated monitor-calibration tool, such as a Datacolor Spyder or X-Rite ColorMunki, is the better option. In either case, you will be asked to set the gamma (among other settings) and it's important that you get this right. The 'standard' setting is 2.2, and if you use a lower value it's likely that the image you're looking at on screen will appear be too bright.

Using a dedicated monitor-calibration tool is the best way to achieve accurate colours on screen



Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com, via twitter dap answers or by post to: Ask AP. Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.



The next step is to take a look at the print settings in iPhoto. When you choose Print and get the grey print dialogue window, click the arrow in the blue box at the right of the printer name to expand the dialogue window. Choose Color Matching from the drop-down menu at the centre of the window and check ColorSync. A Profile drop-down menu will appear, which should allow you to select the correct printer/paper profile. It's important that you tell your computer what type of paper you're using, as it will use more or less ink depending on the media, and this can have a significant effect on your prints.

The ultimate result comes when you create a custom profile for your printer/ paper, but I would suggest you try the builtin Color Management options first and see how you get on. If things don't improve, we can investigate further. Chris Gatcum

#### **ELEMENTS COMPATIBILITY**

I just wanted to respond to Ken Williams' question about using his Canon Card Photo Printer CP-200 with Windows 8 running Photoshop Elements (AP 11 May). It's worth looking into the WinGP project, which is a port of Gutenprint, which in turn was based on a GIMP plug-in. The history is confusing, but there is a WinGP Photoshop plug-in version that should also work with Elements,

# FROM THE AP FORUM

# **Shooting in** aperture priority

Sheencrofter asks I am practising shooting in aperture priority and find that my indoor shots appear quite dark. I don't understand this as I thought the shutter speed was compensated for automatically when in this mode?

PeteRob replies Your understanding is correct: the camera will compensate to maintain an overall exposure value. The range of exposure

# AP GLOSSARY

It doesn't matter whether you've spent a few hundred pounds on a camera, or a few thousand - monitor calibration is essential. This is the process where you set the contrast, brightness, gamma and white point of your screen so that your images are displayed correctly. Consequently, your greens will appear green (and reds red and blues blue), your greys will be neutral and you should be seeing a full range of tones from black

The actual act of calibrating a monitor is very straightforward, but it does require a specialist calibration device combining hardware and software elements. In the simplest sense, the software displays a series of coloured patches, which are read by a hardware

device positioned on the front of the computer monitor. Because the software knows the 'true' colour values it is projecting, it can compare these to the readings from the calibration device and create a colour profile (often known as an ICC Profile) that effectively 'tweaks' the monitor display to make sure that you are seeing the most accurate version of your images.

However, while setting your monitor ensures that what you're looking at is accurate, it is only part of what is known as 'colour management'. If you regularly print your images at home on an inkjet printer, it is also useful to have your printer calibrated for every paper you use, so that the corrected colours on your screen are translated accurately into print.

particularly older versions. It's certainly worth exploring alternate driver systems before condemning working machines to the landfills. Lisa Singh

I have to confess I hadn't heard of WinGP before, but from what I can determine it's a set of open-source printer drivers for Windows, derived from a module designed for printing from GIMP the free, open-source image-editing program. It appears that it would indeed allow Ken to use his CP200 with Windows 8 and Photoshop Elements, but I have to say that information on the project wasn't particularly easy to find. Gutenprint seems to be fairly well documented, but not WinGP.

As open-source software can sometimes be difficult to install, or quirky in its operation, the lack of any obvious support suggests to me that while it's a potential solution, it's not one to use without some careful thought.

However, that's not to say it should be discounted. For further information you can visit www.webblog.ru/Dickobraz/gutenprint or go to www.code.google.com/p/wingp/ downloads/list to download the software itself. As always, with any download from an 'unknown' source (and even from known sources) there's always a risk of viruses and malware finding their way onto your computer, so it's a good idea to make sure your anti-virus software is up to date and running. Chris Gatcum

times that a camera has available is also quite large. The more usual problem is that you get camera shake. The possibilities are that you have exposure compensation set to a negative value so the camera is underexposing; that you have hit the camera limit on shutter speed (unlikely unless you are using a tripod); that the scene is actually dark and you are comparing it with something brighter; or that the camera is metering off some element in the scene that is brighter than the overall scene, so try a centreweighted metering mode instead.

AlexMonro replies It's also possible that if you're using evaluative/matrix metering and there's something bright in the frame (for example, a lamp or a window), the metering system may be attempting to preserve the highlights. The result is that the camera underexposes the rest of the scene. You may find that the appropriate use of spot or partial metering will give you more consistent results.

PeteRob replies It might just be that the camera's default exposures for this kind of shot are not appropriate. Many people (myself included) think Canon cameras overexpose by default, so leave exposure compensation set at -1/2 or -1/2. It could be that you need +1/2 or so compensation for this kind of scene.

Sheencrofter replies Exposure compensation seems to have solved the problem. I am using spot metering already. So thanks all for your help and I'm glad I created this thread!

PeteRob replies Spot metering needs to be used with care and deliberation - the result (assuming correct calibration) is to represent your spot as 18% grey and it's up to you to correct the exposure according to how you want your spot to be (lighter or darker)

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NIKON 28mm f3.5 Al	
NIKON 28mm f3.5 AIS	MINT £125.00
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60D body M- box	2439 T
30D body	249 A 199 A 149 A 299 A 299 2
600D body	2299 A
500D body	279 3
400D bodyf	279 3 249 3 149 5 169 5
1000D body BG-E2N	£169 5 £49 7 £39 8
BG-E3 BG-E4 (5D MKI)	£39 8
BG-E6 box (5D MKII)f BG-E7 box	£129 1 £99 1 £89 2
BG-E7 box	£89 2
G1X compact box	2329 2
SX30 compact boxf SX1 IS compact M- box .f	E179 2 E139 T
S3 IS compact	.£69 W
EOS 1n RS body £	299 A
EOS 3 + PB-E2	169 +
EOS 5 body	£39 M
EOS 50E body	£20 W
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17-40 F4 L£	179 C
17-55 F2.8 EFS	E199 5:3329 2:2379 2:2139 T    E139
18-55 F3.5/5.6 EFS	£59 9
18-135 F3.5/5.6 IS	E749 T
24-70 F2.8 L MKI M £ 24-105 F4 L Mint £	E949 F
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BG-E7 box BG-B7 box BG-B8 BG-E8 BG-E8 G10 compact box	£69 1
55-200 F4/5.6 UII	£69 6

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1.4x conv MKII£249 2x ext MKII£199	G2180£129 G2272M£149
1.4x Conv MKII £249 2x ext MKII £199 2x extender MKI £149 Ext tube 25 MKII £99 Teleplus 2x DG conv £89 NCE2 charger £99	G1178M £79 G2180 £129 G2278D £149 G2780FQR green £149 G41720FQR £139 G41720FQR £139 G41720FQR £139 G41720FQR £149 G41780FQR £149 G41780FQR £149 G41780QR £139 G42750QR £139 G42750QR £139 G42750QR £139 G42750QR £139 G42750QR £199 G42761TQR £199 G42761TQR £199 G42761TQR £199 G42761TQR £199
NCE2 charger£99 BP-200 grip£20	GH1780FQR£129 GH1780QR£149
BP-200 grip	GH2750£139 GH2750QR£139
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18-125 F38/5.6 DC£99 18-250 F3.5/6.3 DC OS£219	GT2341L £199 GT2531 £279
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120-300 F2.8 EX DG HSM £999 120-400 F4/5 6 DG OS box £499	GT2540FL £429 GT2540LLVI £399
135-400 F4.5/5.6 £299 2x conv EX DG £179	GT2542S £379 GT3320BS £199
2x conv EX£129 OTHER CAF USED	GT2341L £199 GT2531 £279 GT2531EX £359 GT2531EX £359 GT2540FT £279 GT2540FT £279 GT2540F £399 GT2540FL £429 GT2540FL £429 GT2540LLVL £399 GT2540LLVL £399 GT3330 £249 HASSELBLAD XPAN USED GT3330 £249 HASSELBLAD XPAN USED 30 F56 M box £1699 90 F4 £299
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50 F3.5 Macro£89 50 F3.5 Mac + Tube £119	150 F4 CFI £549 150 F4 CF £349 150 F4 blk T* £199 160 F4.8 CB M- box £399
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COME TO SHOP 11 52 S3 S5 B0DIES	NIKUN 80-20072.8AF-D/AFS
WD65mf5.6/360f6.3ea£750	NIKON 50-300mm t4.5£975-£1525
45,MF/AF £245-£595	NIKON MEDICAL 120f4, ASNEW£1995
SW690.65mm £845-£1195	NIKON MEDICAL 20015.6
X 617+90mm/105mm£1875-£2650	NIKON 400f2.8/600f4/A1/S£ASK
NSES 90/105/180/300£1295-£1995	NIKON MF 200-600mm£775-£1145
3X680 MK3±135mm NFW2 CNEG	NIKON MF 180-600mm, rarry
X 680 MK1-3 Compfrom£495	NIKON 300mm f4 ED/AFS£445-£945
X680 LENSES-50-300mm£ASK	NIKON 300mmf2.8AF/VR£1495-£3250
XX680 DUUMM+ACCS, TATRYEASK	NIKON-400mm 14 AF/1
X680-111 220/POLAea£145	NIKON SB 29 MACROLITE£299
OLFI/(LOUIS)5x4-10x8£TALK	NIKON SBR-1C1 MACROKIT£525
EL PME45/90/BXU,NEW£325-£995 FL PRISMS-PM45 075-0375	NIKUN SB-21 MACHULITE-F3
EL ACUTEMAT-GRID/SPLIT£195	NIKON DW1(F2)WLF.UNUSED? £195
EL EXPAN 45mm/90mm£375-£595	NIKON DA30,DW30.DW31,MF28£NEG
EL EXPAN CAPS/HOUDS£25/£59	NORMAN 2/400B PORTA-FLASH£395-£625
EL 903SWC/ASNEW£2175-£2995	OLYMPUS E3/1/30/330/300£ASK
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EL 2051CC,CUMP,ASNEWE2895	OLYMPUS 11-22//-14mmNEW\$595/£1295 OLYMPUS 14-54mm/UNUSED2 \$205-\$445
EL E12/E16 Mag,NEW£495	OLYMPUS 12-60/50f2M/18-180£ASK
EL 60-120 FE/NEW£995-£1995	OLYMPUS 50-200f2.8-3.5ASNEW£825
EL 501U/UM+8U/ASNEW£995-£1595 FL 503CW/COMP/NEW? C1105-C2625	DENTAY 6y7/67-1145-105mm C405-C1605
EL H1,Comp/ASNEW£1795-£2475	PENTAX 67 55-100/90-180
EL H1+PHASE ONE P25£NEG	PENTAX 67 AUTO BELLOWS£595-£895
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EL 120mm CF/I/E MKRO£895-£1675	PENTAX 35mm FISH 6x7£475-£995
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EL 30FISH/C/CF/CFi£1875-£3795	PENTAX 045AF 43/120/00-100
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EL 40mm GFE-IF/UNUSED 2595-£34/5 EL 250mm FE/ASNEW C795-C1145	PENTAY FA 50mm (100mm MACPO
EL/METZ 4504 TTL FLASH£ASK	£275-£395
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K CAHOUSEL TRAYS, BUXEDeax25	PENTAX 50-135f2.8/60-250 ED£699/£845
A HEXAR fixed35f2 £495-£625	PENTAX AF TAMBON 28-75(2.8
FORMAT LENSES,35-600mmLOTS	PENTAX-AF 70-200f2.8 SIGMA£495
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1898-111 BEA1 III SUHEM   1225   12588-111 BEA1 III SUHEM   1225   12588-111 207001A	PENTAX AF 360/340FGZ NEW 7
5cm,9cm SUMMICRON SCREW£ASK	POLAROID 180/190/195
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\$5mm t2MASPH . 1735-1938 \$5mm t2MASPH . 17275-1938 \$5mm t14ASPH . 1735-1938 \$5mm t14ASPH . 1735-1938 \$5mm t14ASPH . 1735-1938 \$5mm t2MMICRON . 1935-1238 \$5mm t2MASPH . 1835-1238	RAYNOX 180deg PRO VERTER, new£545
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M4,CHR/BOXED/ASNEW£NEG	ROLLEI PQ 55SHIFT/110mm t2£NEG
MR4 METERS/ASNEW£169-£295	ROLLEI PQ 140-280mm,asnew£2275
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M9/M9P BXD, ASNEW£3145-£4295 R8/R9/BXD-ASNEW£425-£1195 PROJECTORS/LENSES/NEW£ASK	SIGMA 135-400,CAF/NAF,NEW?
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YA 35/55-11UAF/UNUSED£525-£1445 VA 120/MF/MACRO 645/AFC805-C1200	SIGMA 10-20 CAF/NAF/PAF/SNY£275-£375 SIGMA 12-24mm CAF/NAF/NEW£445-£525 SUNPAK AUTO-DX12R RINGFLASH£295
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YA RZ PHASE-ONE PLATE £345-£475	WESTON EUROMASTER-11(NEWCELLS)£159
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NIKON SP Sp E4-3511 8.NEW?

NIKON 35T/UNUSEP? C.
NIKON 25T/UNUSEP? C.
NIKON 25T/UNUSEP? C.
NIKON 25T/UN-25T/UNUSEP? C.
NIKON 19-47-35T/UNUSEP? C.
NIKON 19-47-35T/UNUSEP? C.
NIKON 14-77-35T/UNUSEP? C.
NIKON 14-75-75T/UNUSEP? C.
NIKON 15-75-75T/UNUSEP? C.
NIKON 18-75-75T/UNUSEP? C.

SONY-MINOLTA FANS—NEW SONY 35mm11 46,85mm11 428:s ZA, 70 200mm12,8 500mm13 2everter 100mm12,8 macr50mm18,2 macr 50mm11.4 11-18mm, 18-250mm, 18-70mm,75-300mm HVL -F42/58 516JAS300mm14,40015,6.70—300DGMAKRO, PLUS USED MINOLTA-AF 2012,8.282442,3.3312,5012,8M,8511.4,10012, 13572,5,50108

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Kodak DCS 420,520C,760	
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Minolta RD175(Dynax Mount)	
PANASONIC G1-G3/GF,GH 1-2	C145-C2
PANASONIC LENSES, NEW, USE	D CA
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SAMSUNG GX20,14.6mp,NEW	
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OLYMPUS HLD-2+BTRY	£169-£2
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45 95	120n	ımı	5.6/	:hr/	BI				425	3-6	69
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25	A12,	A16	,AZ4/	NE	est/NI W?	EW?			345	1-5	59
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	Wind	er-F	Win	der-	CW.				195	3-6	39
	Cable	rel	ease-	Wi	nder (	W					24
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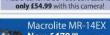
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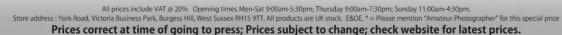














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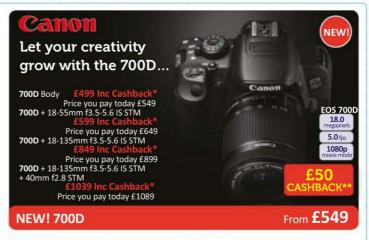
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ES-62 Canon 50/1.8 ES-71II Canon 50/1.4 ET-60 Canon 75-300/4-5.6 £9.99 ET-65B Canon 70-300/4-5.6 £9.99 ET-67B Canon 70-300/4-5.6 ET-67 Canon 100/2.8 Macro ET-67B Canon 60/2.8 EW-60C Canon 18-55 IS EW-73B Canon 17-85 IS EW-78BII Canon 28-135 IS £9.99 £9.99 EW-78D Canon 18-200 IS EW-78E Canon 15-85 IS £9.99 £12.99 EW-83E Canon 17-40/4.0 EW-83J Canon 17-55/2.8 HB-25 Nikon 24-85, 24-120 HB-37 Nikon 55-200 VR £7.99 £7.99 HB-45 Nikon 18-55 VR SH-006 Sony 18-70/3.5-5.6 SH-108 Sony 18-55/3.5-5.6 £9.99 £9.99

# Screw-Fit Lens Hoods

52mm Shaped Petal Hood £6.99 55mm Shaped Petal Hood £6.99 58mm Shaped Petal Hood 62mm Shaped Petal Hood 67mm Shaped Petal Hood £6.99 £7.99 £7.99 67mm Shaped Petal Hood 72mm Shaped Petal Hood £9.99 77mm Shaped Petal Hood £9.99 82mm Shaped Petal Hood £11.99 46mm Rubber Hood £3.99 £3.99 52mm Rubber Hood 55mm Rubber Hood 58mm Rubber Hood 62mm Rubber Hood £4.99 67mm Rubber Hood 72mm Rubber Hood £5.99

Lens Caps

77mm Rubber Hood

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

# SPIRIT LEVELS

# **Bubble Spirit Levels**



Twin Axis Normal Hotshoe Twin Axis Sony Hotshoe
Triple Axis Normal Hotshoe
Triple Axis Sony Hotshoe

# **CLEANING**

# Sensor Cleaning (





Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush £7.99
LensPen DSLR Pro Kit Cloth, Pen. FilterKlear, MicroPro £24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip £4.99

# KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections



£18.99

£24.99

£24.99 £34.99 £39.99 £44.99

£59.99

£11.99 £12.99 £14.99 £17.99

Circular Polarising Filters

46mm Circular Polarizing 52mm Circular Polarizing 55mm Circular Polarizing

58mm Circular Polarizing

62mm Circular Polarizing

67mm Circular Polarizing

72mm Circular Polarizing 77mm Circular Polarizing 82mm Circular Polarizing

86mm Circular Polarizing

52mm ND4 / ND8

55mm ND4 / ND8 58mm ND4 / ND8 62mm ND4 / ND8

67mm ND4 / ND8

72mm ND4 / ND8

More sizes in stock from 27 to 86m

**Neutral Density Filters** 

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy. £6.99 £6.99 £7.99 46mm UV / Haze 55mm UV / Haze 58mm UV / Haze 62mm UV / Haze 67mm UV / Haze £10.99 £11.99 £14.99 £17.99 £22.99

86mm UV / Haze More sizes in stock from 24 to 86mml

Skylight Filters milar to a UV filter, but with a pinkish tinge o add a gentle warmth to your photos.

52mm Skylight 55mm Skylight 58mm Skylight 62mm Skylight £9.99 £13.99 £16.99 77mm Skylight

Close Up Filter Sets ets containing three filters, rated at +1 nd +4 diopters. Increases close up / m ability of the lens they are fitted to

52mm Close-Up Set 55mm Close-Up Set 58mm Close-Up Set £26.99 £29.99 £34.99 More sizes in stock, from 46 to 77mm

## Lens Converters

Ideal for converting your kit lens 2.0X telephoto or 0.5X wide angle 52mm 2.0X or 0.5X converter £35.99 55mm 2.0X or 0.5X converter £37.99 58mm 2.0X or 0.5X converter £39.99

## 77mm ND4 / ND8 £34.99

Starburst Filters add a dramatic star cross fla bright light sources, such as streetlights.
They also give a slight soft focus effect.

52mm Starburst x4/6/8, each £11.99

58mm Starburst x4/6/8, each £15.99 67mm Starburst x4/6/8, each £21,99 72mm Starburst x4/6/8, each £27.99

including multi-image, fog, split-field, red, orange, yellow an green filters in a range of sizes.

Light Craft Workshop Worksh Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND50MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

## FaderND MkII (2-8 stop) £56.99 £59.99 52mm FaderND MkII 55mm FaderND MkII

58mm FaderND Mkl £62.99 62mm FaderND MkII 67mm FaderND MkII 72mm FaderND MkII £69.99 £79.99 £89.99 £99.99 77mm FaderND MkII

ND500MC (fixed 9 stop)

52mm ND500MC 58mm ND500MC 67mm ND500MC 72mm ND500MC 77mm ND500MC

Genuine LightCraftWorkshop filters - beware of immitations!

# STEPPING RINGS

## Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-67mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!

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# MACRO PHOTOGRAPHY

# Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a birth reproduction ratio

Canon: 52, 55, 58, 62, 67mm Nikon: 52, 55, 58, 62, 67mm Pentax K: 52, 55, 58, 62, 67mm Olympus: 52, 55, 58, 62, 67mm Sony: 52, 55, 58, 62, 67mm

# Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99 Canon, Nikon, Sony, Oly, Pentax Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

# Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99 Autofocus Tubes £134.99

# Extension Rellows



# Right Angle Viewfinders

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EF 50mm f/1.8 II	£98.99
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EF 70-200mm f/4L USM	£499.99
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18-300mm f/3.5-5.6 AF-S ED VR	£689.98
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70-200mm f/2.8 G AF-S ED VR II	£1649.99
70-300mm f/4.5-5.6 G AF-S VR IF-ED	£409.99
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70-300mm f/4-5.6 Di VC USD (N,C,S)	£289.99
200-500mm f/5-6.3 Di LD SP (N,C,S)	£809.98

Fits: N=Nikon, C=Canon, S=Sony, P=Pentax

Please Note: Some Sony fit lenses do not feature Vibration Control (VC) as it is built into the camera itself.

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70mm f/2.8 EX DG Macro (N,C,S,P)	
70-200mm f/2.8 EX DG OS HSM (N,C,S,P)	£898.99
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70-300mm f/4-5.6 APO DG Macro (N,C,S,P)	£155.99
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Fits: N=Nikon, C=Canon, S=Sony, P=Pentax, O=Olympus

Please Note: Sony and Pentax fit lenses do not feature HSM as the motors are built into the camera itself.

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4/3rds Lenses	9
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50-200mm F2.8-3.5 SWD Olympus Olympus	3
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50mm F2 ED Macro Zuiko Olympus OlympusE++ £289 - £319	3
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Micro 4/3rds Lenses	
12-50mm F3.5-6.3 M Zuiko Olympus	E++ £189
14-140MM F4-5.8 OIS HD Panasonic	E++ £379
14-42mm F3.5-5.6 Asph OIS Panasonic Panasonic	E++/Mint- £79
14-42mm F3.5-5.6 M.Zuiko ED Olympus	E++ £59 - £79
14-45mm F3.5-5.6 ASPH G Vario Panasonic Panas	onic
	++ £129 - £149
1 Amon CO E Apply Danagonia Danagonia C. M.	Set 0140 C150

Name	E++ £129 - £14
14mm F2.5 Asph Panasonic Panasonic.	
17mm F2.8 M.Zuiko Olympus	E++ £14
25mm F0.95 Nokton Voiotlander	E++/Mint-£549 - £64
45-200mm F4-5.6 OIS Panasonic Panas	sonicE++ £16

25mm FU.95 Nokton Voigtlander	
45-200mm F4-5.6 OIS Panasonic	PanasonicE++ £16
Bronica ETRS/Si	
ETRSi Complete Bronica	E. E.   0040   004
ETRSi Complete + AEIII Prism + Gr	in Dension E : CO4
ETRS Complete + SpeedGrip E Bro	nico E : C10
ETDC Complete Propies	E: 010
ETRS Complete Bronica ETRC Complete + AE Meter Prism	Dropios E COO
30mm F3.5 PE Fisheye Bronica	DIUING
40mm EA E Propins	E : 014
40mm F4 E Bronica 45-90mm F4-5.6 PE Bronica	E - COOC CAA
COmm E2 0 F Droping	E++ 1399 - 144
50mm F2.8 E Bronica 75mm F2.8 Ell Bronica	E+ 13
75mm F2.8 PE Bronica	
100-220mm F4.8 PE Bronica	E++ L/
100"220IIIII F4.0 FE DIUIIUd	#0 Coon C4
105mm F3.5 E Bronica	AS 3601 14
150mm F3.5 E Bronica	An Connilloured CAS C12
150mm F3.5 PE Bronica	AS SEEN UNUSED 143 - 112
150mm F4 E Bronica	E . C4
200mm F4.5 E Bronica	An Connilloured C70 COA
200mm F4.5 PE Bronica	AS SEEN UNUSED 179 - 124
200mm F5.6 E Bronica	E+/UIIUSEU 199 - 12/
250mm F5.6 E Bronica	An Coon (E   C70 C1C
COOmm FO E Droning	E. 204
500mm F8 E Bronica 2x Converter E Bronica	E+ L34
Extension Tube E14 Bronica	E++ L0
Cutomian Tube C30 Despise	E+/Ulluseu 139 - 10
Extension Tube E28 Bronica	E++/MMIL-103-1/
Pro Shade E Bronica Lens Hood 40mm/50mm Bronica	E
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SCA386 Flash Adapter Bronica	E 000 07
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Multi Scope E Bronica Prism Finder E Bronica	As Seen Lo
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Rotary Finder E Bronica	
Tripod Adapter E Bronica	£++ 1.2

NF040 + 03IIIIII F4 DIVING	
45mm F4 RF + Finder Bronica	E++/Mint- £349 - £39
135mm F4.5 RF Bronica	Mint- £74
62mm Polariser Filter Bronica	E++ £7
Canon EOS	
EOS 3 + E2 Booster Canon	F. 014
EUS 3 + E2 BOOSIEF GARON	E+ £14
EOS 3 Body Only Canon	AS SEET/E++ 199 - 112
EOS 1N + E1 Booster Canon	£++£15
EOS 1N Body Only Canon	b++ £14
EOS 33 + 28-90mm Canon	£++£8
EOS 33 Body Only Canon	E+/E++ £4
EOS 30 Body Only Canon	E+/E++ £49 - £7
200E Speedlite Canon	E++£1
300EZ Speedlite Canon	E+/E++ £9 - £2
430EX II Speedlite Canon	E++ £14
430EX Speedlite Canon	E+ £10
430EZ Speedlite Canon	E++ £3
480EG Speedlite Canon	E++ £9
540EZ Speedlite Canon	E+/E++ £69 - £7
550EX Speedlite Canon	Mint- £15
580EX Mkll Speedlite Canon	E+/E++ £279 - £29
72mm Protector Filter Canon	E++ £2
72mm UV Filter Canon	E++ 52
Databack E Canon	
EP-EX15II Eyepiece Canon	Mint- £1
Keyboard Unit E Canon	F++ £3
ST-E2 Transmitter Canon	F++/Mint- 989 - 910
8mm F3.5 EX DG Fisheye Sigma	Mint- 944
10-20mm F4-5.6 DC HSM Sigma Sigma	F++ £26
10-22mm F3.5-4.5 EFS Canon	F++Mint- 9449 - 949
16-50mm F2.8 ATX Pro DX Tokina Tokin	
17-35mm F2.8-4 EX Sigma Sigma	

18-20mm R3-5-6 S RFS Caron. Mart- 2284 - 2299
18-20mm R3-5-6 3 D C S HSM Signa Signa. E ++ Utuaed 298 - 1299
18-25mm R3-5-6 S RFS Caron. E ++ Utuaed 298 - 1299
18-25mm R3-5-6 B RFS Caron. E - Ex 539
18-25mm R3-5-6 B RFS Caron. Mart 539
20-25mm R3-5-6 B RFS Caron. Mart 539
20-25mm R3-5-6 S RFS L Caron. Mart 539
20-25mm R3-5-6 S RFS L Caron. Mart 530
20-35mm R3-6 S RFS L D Garron Tamron. Linused 2240
200-400mm R3-6 S RF L D Garron Tamron. Linused 2240
20mm R3-6 S RFS L D Garron Tamron. Mart 5139
24-105mm R3-1 S MS Caron. As SemiE+ 1749 - 11.099
24-105mm R3-3 S R Appl Tamron Tamron.

**Bronica RF645** 

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	24mm F2.8 Super Wike II Syma Signra. 24mm F2.8 Li TSC Caron. 24mm F3.5 Li TSC Caron. 28-105mm F3.5-4 S I TSC Caron. 28-105mm F3.5-4 S I SSI Caron. 28-105mm F3.5-4 S I SSI Caron. 28-105mm F3.5-4 S I SSI Caron. 28-105mm F3.5-5 I SSI II Caron. 28-305mm F3.5-5 I SSI II Caron. 29-305mm F4.5-5 II SSI II Caron. 29-305mm	E++ £99
9	28-105mm F3.5 E ISE Canon	E+/E++ £649 - £/29
9	28-105mm F3.5-4.5 USM Canon	E++ / Unused £149
9	28-105mm F3.5-4.5 USM II Canon	E+ £89
9	28-105mm F3.8-5.6 UOIII Sigma Sigma	E+ £69
9	28-105mm F4-5.6 UC AF Sigma Sigma	E++ £69
g	28-200mm F3 5-5 6 USM Canon	F+ 9149
9	28-300mm f3.5-5.6 L IS USM Canon	E++ £1,489
9	28-75mm F2.8 XR Di Tamron Tamron	E+ £219
9	28mm F2 Distagon ZE Zeiss	Mint- £/49
9	35-300mm F4.5-6.7 Tokina Tokina	F++ £75
9	3G Lensbaby	Mint- £79
9	50-150mm F2.8 EX DC Sigma Sigma	E++ £349
	50mm F1.2 L USM Canon	E++ 1989 - 1999 F±/F±± 0100
9	55-200mm F4-5.6 DC Sigma Sigma	E++ £49
9	55-200mm F4.5-5.6 USM Canon	Unused £99
9	55-200mm F4.5-5.6 USM II Canon	++/Unused £89 - £99
9	60mm f2 R LISM FES Macro Canon	F++ £125
9	70-200mm F4 L IS USM Canon	E++/Mint- £719
9	70-200mm f4 L USM Canon	E++ £399
9	70-210mm F2.8 Apo Sigma Sigma	E+ £179
9	70-210mm F3.5-4.5 USM Cannn	F++ F119
ř	70-300mm F4-5.6 Apo Macro Sigma Sigma.	E++ £109
	70-300mm F4-5.6 Di Tamron Tamron	E++ £69
9	70-300mm F4.5-5.6 DO IS USM Canon	.E+/E++ £499 - £549
9 9	75-300mm E4-5 6 Apo Sioma Sioma	F+ 979
9	75-300mm F4-5.6 USM Canon	E++ £89
9	75-300mm F4-5.6 USM III Canon	E+/E++ £89 - £109
9	75-300mm F4.5-5.6 Apo Sigma Sigma 90.200mm F2 9 ATV Tokina Tokina	E+ 269
9	80-400mm F4.5-5.6 ATX D Tokina Tokina	Mint- £349
9	85mm F1.2 L USM Canon	E++ £949
9	90-300mm F4.5-5.6 EF Canon	E+ £79
9	100-300mm E4 5-5 6 USM Canno	F±+ 000
9	100-300mm F5.6 EF Canon	As Seen £39
9	100-300mm F5.6 EF L Canon	E++ £299
9	100-300mm F5.6-6.7 Tokina Tokina	E++/Unused £69
5	105mm F2.8 EX Macro Sirma Sirma	F++ \$229 - \$259
9	120-400mm F4.5-5.6 Apo DG HSM Sigma Si	gmaE+ £469
9	135mm F2 L USM Canon	.E+/E++ £649 - £699
9	200mm F3.5 L Macro USM Canon	
9	300mm F2.8 ATX SD Tokina Tokina	Unused £999
9	300mm F4 Apo Sigma Sigma	E++/Mint- £159
9	400mm F5.6 Apo Sigma Sigma	E++ £99
9	400iilii 173.0 Apo iele walio aigilia aigilia F+-	+1 Inused \$249 - \$299
0	400mm f5.6 L USM Canon	E++ £899
5	500mm F4.5 Apo Sigma Sigma	Unused £699
9	2v FE Fytender Canon	F+/F++ \$149 - \$150
9	2x EF Mkll Extender Canon	E++ £209
9	400mm f5.6 L USM Canon. 500mm F4.5 Apo Sigma Sigma 600mm F4.5 USM Canon. 2x EF Estender Canon 2x EF Mkl Estender Canon 3x Converter Pro300 Kenko	Unused £149
0	Canon Manual	
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9	T90 Body + Databack Canon	E+ £119
9	T90 Body Only Canon	E+/E++ £79 - £129
9	A1 Black Body Only Canon Eye /	F+ 050 - 070
	AE1 Chrome + 50mm F1.8 Canon	E+ £49
9	AE1 Chrome Body Only Canon	E+ £45 - £49
9	AE1P Body + Databack Canon	E+ £69
9	AF1P Chrome Body Only Canon	F+ 959
	AV1 Chrome Body Only Canon	Ε+ £49
	24-35mm F3.5 FD L Canon	E++ £349
9	35-70mm F3.5-4.5 FU GBR00	E+ £19 - £29
9	50-135mm F3.5 FD Canon	E++ £119
9	70-210mm F4 FD Canon	s Seen/E++ £29 - £79
9	75-200mm F4.5 FD Canon Exc /	E++ £29 - £49
9	100-200mm F5.6 FD Canon Fxc./	E++ 939 - 970
5	100mm F4 FD Macro + Tube Canon	E+£119-£149
9	135mm F2.5 FD Canon 300mm F2.8 FD L Canon 300mm F5.6 FD Canon 400mm F4.5 B/lock Canon	E+ £29
9	300mm F2.8 FD L Canon	Exc £850
5	400mm F4.5 B/lock Canon	E+ £39 - £/9
9	Angle Finder A2 Canon	E++ £49
9	Angle Finder B Canon	E+/Mint- £25 - £45
9	EP-EXTS Eyepiece Canon	E++ £10
9	400mm FLS Block Canon. Angle Finder S Canon. Angle Finder B Canon. Pr-EXTS Epiptice Canon. EP-EXTS Epiptice Canon. EP-EXTS Epiptice Canon. Speed Finder S Canon. Speed Finder F Canon. 1684 Speedfille Canon. 1777 Speedlife Canon. 1788 Speedlife Canon.	E++ 929
9	Speed Finder F Canon	As Seen £65
0	166A Speedlite Canon	E++ £15
5	17/A Speedlite Canon	F+/F++ 95 - 90
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per Wide II Sigma Sigma SE Canon 8 SP LD Tamron Tamron 5-4.5 USM Canon	E++ £99	Connecting Cord 300 Canon         E++ £15 - £19           Connecting Cord 60 Canon         E++ £9           Off Camera Shoe Adapter Canon         E++ £9           Sensor Cord 6100 (5336/5776) Canon         E++ £15
SE Canon	E+/E++ £649 - £729	Connecting Cord 60 Canon E++ £9
5-4.5 USM Canon	E++ / Unused £149	Sensor Cord G100 (533G/577G) Canon E++ £9
5-4.5 USM II Canon	E+ £89	Synchro Cord A CanonE++ £4
8-5.6 UCIII Sigma Sigma 5.6 I IC AF Sigma Sigma	F++ \$69	Contax 645
5-4.5 USM II Canon	E++ £179	35mm F3.5 Distagon ContaxE+/Mint- £899 - £999
5-5.6 USIM GROOT	E+ 1149	Contract 949           Simm P3.5 Distagon Contax         E+/Mint- 1899 - 1999           45mm F2.8 Distagon Contax         E++/Mint- 1899 - 1999           120mm F4 Apo Macro Contax         E++/Mint- 1899 - 1999           120mm F2.8 Ornar Contax         E+/Mint- 1899 - 1999           210mm F4 Sonnar Contax         E+/Mint- 1389 - 1999           210mm F4 Sonnar Contax         E+/Mint- 1389 - 1999
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gon ZE Zeiss	Mint- £749	
5-6.7 Tokina Tokina	E++ £75	Aptus 75 Back (33Mp) Leaf E++ £5.999
	Mint- £79	Cable Switch LA50 Contax. E+ £29
8 EX DC Sigma Sigma SM Canon	E++ £349	1-48 Mulas Convenier Contact.  Minit 1-1499 Applas 75 Back (35Mp) Leaf E++ E-5,999 Cable Switch LASO Contax E+E-5,999 GB74 Hood (210mm) Contax.  Minit 1-129 MFB2-2-Padaroid Mag Contax.  MFB2-2-Padaroid Mag Contax.  E+-Minit 2:79-2-899 MFB2-2-Padaroid Mag Contax.  E+-Minit 2:79-2-899
M Canon	E+/E++ £199	MFB-2 Polaroid Mag ContaxE+/Mint- £79 - £99
5.6 DC Sigma Sigma	E++ £49	MSB1 Flash Bracket ContaxMint- £179
5-5.6 USM II Canon	E++/Unused £89 - £99	Contax G Series
5.6 IS USM Canon	E++ £129	Contax & Series           62 Millennium K Contax         E++ £1,599           21mm F2.8 G + Finder Contax         E++ £549           90mm F2.8 G Contax         E+/ E+ £149           16mm Wewfinder Contax         Mint- £199
A EFS Macro Canon LIS USM Canon	F++/Mint- \$719	21mm F2.8 G + Hinder Contax E++ 5:349 90mm F2.8 G Contax F+/F++ \$149
USM Canon	E++£399	16mm Viewfinder Contax Mint- £199
8 Apo Sigma Sigma	E+ £179	
5-4.5 USM Canon	E++ £119	Black ABS Case Contax E++ £39
5.6 Apo Macro Sigma Sigm	naE++ £109	Cable Switch S300 ContaxE++ £12
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DG Macre Sigma Sigma	E++ £259	GG3 Hood - Black Contax E++ £25
5.6 Apo Sigma Sigma 5.6 USM Canon	E+ £79	TLA140 Flash Contax E+/Mint- £39 - £59 TLA200 Flash Contax E++ 670
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i.6-6.7 Tokina Tokina	E++/Unused £69	RX Body Only Contax
Macro Canon	E++ £239	S2 Body Only ContaxE++ £499
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Macro USM Canon	E++ £849	137MD Body Only Contax
oo Sigma Sigma TX SD Tokina Tokina Sigma Sigma	Unused £999	15mm F3.5 AE Contax Mint £1,499
Sigma Sigma	E++/Mint- £159	25mm F2.8 MM ContaxE+/Unused £449 - £599
oo Sigma Sigma oo Tele Macro Sigma Sigma E	E++ 199	28-80mm F3.5-5.6 AF Contax New £399
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afaback Canon - 50mm F1.8 Canon	E++ £79	100mm F2.8 AF Macro Contax
ody Only Canondy Only Canon		100mm F3.5 AE Contax E+ £239 100mm F3.5 MM Contax Unused £399
FD L Canon	E++ £349	135mm F2 (60 Year Edition) Contax
-4.5 FD Ganon	E+ £19 - £29	135mm F2.8 ML Yashica
5 FD Canon	E++/Ulluseu £39 - £69	180mm F2.8 AE Contax
FD Canon	As Seen/E++ £29 - £79	200mm F2 MM Contax
dy Only Canon. FD L Canon4.5 FD Canon. D AF Canon. 5 FD Canon. 5 FD Canon. 5 FD Canon. 5 FD Canon. 6 Flock Canon. 6 Flock Canon.	E+ F25 - F25	200mm F3.5 AE Contax         E++ £199           200mm F4 AE Contax         Unused £499
		300mm F4 AE Contax E+ £299
Macro + Tube Canon Canon	£+£119-£149	300mm F4 MM Contax
) L Canon	Exc £850	TLA20 Flash Contax
O Canon	E+ £59 - £79	TLA280 Flash Contax E++/Unused £59 - £149
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Canon	E+/Mint- £25 - £45	
r FN Canonr	E++ £69	Digital Compact Cameras CANON Powershot G11 CanonMint-£219
		Powershot G1x Canon
Canon	As Seen £65	Powershot G2 Canon
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Canon	E+/E++ £5 • £9	TC-DC58N Tele Converter (G3,4,6) Canon
Canon	E+/E++ £9 - £15	WC-DC52 Wide Converter + CA-DC52 Canon
Canon	E+/E++ £15 - £19	WC-DC58N Wide Converter Canon
Canon	E+/E++ £25 - £49	WP-DC78 Underwater Housing (A650 IS) Canon E++ £79 WP-DC70 Underwater Housing Canon E++ £59 WP-DC70 Underwater Housing (Ixus 700) Canon Mint- £109
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N Canon	E+ £79	Finenix F11 Fuii F+ 679
r FN Canon	E+ £65 - £79	FinePix F30 Fuji
zine Canon	E+/Unused £20 - £25	Finenix S5000 Fuii F+ £49
N Canon	<u>E++ £5</u>	Finepix S8000FD Fuji         E++ £59           Finepix SL245 Fuji         E++ £89           HS10 Leather Case Fuji         Mint- £15
non	F++/Mint- 985 - 989	HINEDOX SE245 FUJI
d 60 Canon Ision Cord 10m Canon	Mint- £9	NIKUN COOLOX 950 NIKONE+ £49
ision Cord 10m Canon ED5011 Canon	E++ £10	Coolpix 990 Nikan
FD50U CanonSet M Canon	E++/Mint- £15 - £25	Coulpix P80 Nikon   E++ £99   TC-E2 Tele Converter Nikon   E++/Unused £25 - £69
Tube Canon	E+/E++ £15	TC-E2 Tele Converter NikonE++/Unused £25 - £69
dapter Canon	£++ £9	TC-E3 ED Converter Milion E++/Unused £49 - £79 WC-E3 Wide Angle Converter Nikon Unused £69 WC-E63 Wide Angle Converter Nikon E++/Unused £29 - £99
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ROLLEI Compactline 150 Rollei	E++ £39 - £49 E++ £59 E++ £39
PANÁSONIC DMC LX1 Panasonic DMC LX2 Panasonic	E++ £119 - £129 E++ £119
DMC-LC1 Panasonic	E+ £249 E++ £49
DMW-RS1 Cable Release Panasonic DMC-FZ100 Panasonic	Mint- £15 E++ £19 Eve £130
DMC FZ30 Panasonic RICOH GR Digital Limited Edition Ricoh.	E++ £129 - £139 Mint- / Mint £149 - £179
GW1 Wide Converter Ricoh	E+/Mint- £15 Mint- £289
GXR Body Only Ricoh. 24-72mm F2.5-4.4 VC Lens GXR + HA3	E++/Mint £99 - £149 I Hood RicohE++ £179
28-300mm F3.5-5.6 VC GXR Lens Ricol 30.5mm GR Polariser Ricoh	hE++ £149 hE++ £149 Unused £29
VF-1 Finder Ricoh	Mint- £79 E+ £139
SONY Cybershot P200 Sony	E+ £29 E++ £189
DSC-R1 + HVL-F32X Flash + Tele Conv DSC-T77 Sony	erter SonyE++ £239 Mint- £99
OLYMPUS E-P1 Body Only Olympus	E++ £99 - £119
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GN15 Flash Samsung SONY NEXT + 18-55mm Sony	Mint- £149 Mint- £69 E++ £699
NEX7 Body Only Sony NEX5 + 16mm + HVL-F7S Sony NEX5 + 18-55mm + Flash Sony	E++/Mint- £649 E++ £259 E++ £180
NEX5 + Flash Sony NEX3 + 18-55mm + Flash Sony	E+ £159 E+ £199
16mm F2.8 Nex Lens Sony	E+/Mint- £99 - £129 Mint- £449
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EOS 1D MKIIN Body Only Canon	E++ £949 E++ £689
EOS 20D Body Only Canon EOS 20D Body Only Canon EOS 30D + BG-E2 Grip Canon	E++ £2,499 E+ £139 E+ £189
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EOS 400D Body Only Canon EOS 40D + BG-E2 Grip Canon	E+/E++ £139 - £149 E+/E++ £249 - £279
EOS 400 Body Only Canon EOS 500 Body Only Canon EOS 50 Rody Only Canon	E+£219 E++£399 F+£469
EOS 5D Mkll Body Only Canon	E+/Mint- £899 - £1,149 E++/Mint- £749 - £799
FUJI S2 Pro Body Only Fuji	As Seen £99 E+ £149 - £179
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VC-7D Grip Minolta NIKON D200 Body Only Nikon	
D2X Body Only Nikon D3 Body Only Nikon D300 Body Only Nikon	E+ £449 - £489 E+ £1,499 &c Seen/Mint, £279 - £449
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D40X Body Only Nikon	E+ £129 E++ £139 E+/E++ £99 - £149
D70 Body Only Nikon D700 Body Only Nikon	E++ £99 E++/Mint- £999 - £1,189
OLYMPUS E1 Body Only Olympus E3 Body Only Olympus	E++ £169 - £259 E++ £129 E+/E++ £359 - £439
E30 Body Only Olympus	E++ £389 E++ £119

Mint- £69 E++ £39	SIGMA SD15 + 18-250mm + Grip SD9 + 24-70mm Sigma
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Mint- £159	Monolite 400E head Bowens
E++ £129	Monolite 400E head Bowens Prolite 60 Head + Stand Bowens.
.E++ £149 - £199	3K Quadmatic P/pack + 3k HS He Redwing 200 Two Head Kit Bower ARRILITE 600W Head + Stand Am
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E++ £149	Broncolor Grafit A4 Power Pack +
Mint- £99 - £129	Mini Puls C200 Head Broncolor
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Mint: \$440 -Mint: \$440 -Mint: \$440 -Mint: \$29-110 -Mint: \$79-110 -	Studio Stands/Suppo 06:2-Paper Counter Weights Man 06:2-Speer Counter Weights Man Micro Saper Canada Rea Micro Reakingrund Stand Manni-Micro Saper Canada 2-H Hünzy Sands-Castors Annie 3-H Lühning Stand Casse Binchtor Becklight Stand Sand Stand Sand Sand Sand Micro Micro Micro Hung 06:06:07 + 90mm Full 06:00 + 9
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Mint: \$440 -Mint: \$440 -Mint: \$440 -Mint: \$29-110 -Mint: \$79-110 -	Studio Stands/Suppo 062-2 Paper Counter Weights Man 062-2 Paper Counter Weights Man Micro Saper Canada Rea Micro Reakingrund Stand Manni Micro Saper Canada 2-1 Hübrig Stand Case Binchton Sack Stands Sand Manni Stand Manni Micro Saper Canada Sar Liphting Stand Case Binchton Backlight Stand Cheson Mill Fuji 046-27 Fuji
Mint- \$440	Studio Standal/Suppo 06:2-2 Paper Counter Weights Ma 06:2-2 Paper Counter Weights Ma Millor Stand Rag. MIMOOF Background Stand Mannfol Mollor Stander Cand Rag. MIMOOF Stander Clark Mannfol Millor Stander Clark 2-1 Hühring Stander Clark Stander Stander Mannfol Millor Stander Clark Straff Lighting Stander Clark Stander Format 646-52 Fluj Medium Format 646-52 Fluj General Huji 6367 1 - 90mm Fluj 6368 Mill Complete Fluj 105mm Fla 50 6367 1 - 90mm
Mint- \$440	Studio Standal/Suppo 06:2-Paper Counter Weights Ma 06:2-Spaper Counter Weights Ma MROS Super Claused Reg. MMOOT Background Stand Mannfoot Super Claused MMOOT Super Claused Standard Stand Mannfoot Super Clause Studies Stand Case Binchno Backleight stand - Studies Stand Case Binchno Backleight stand - Studies Stand Case Binchno Backleight stand - GMSOT MANN From Fig. 06/07 19 Month Fig. 07 Month Fig. 06/07 19 Month Fig. 06/07 19 Month Fig. 07 Month Fig. 06/07 19 Month Fig. 06/07 19 Month Fig. 07 Month Fig. 06/07 19 Month F
Mint- E449 - Mint- E49 - Mint- E49 - Mint- E49 - E++ E39 - E++ E39 - E++ E419 -	Studio Standal/Suppo 06:2-2 Paper Counter Weights Ma 06:2-2 Paper Counter Weights Ma Millor Stand Rag. MIMOOF Background Stand Mannfol Mollor Stander Cand Rag. MIMOOF Stander Clark Mannfol Millor Stander Clark 2-1 Hühring Stander Clark Stander Stander Mannfol Millor Stander Clark Straff Lighting Stander Clark Stander Format 646-52 Fluj Medium Format 646-52 Fluj General Huji 6367 1 - 90mm Fluj 6368 Mill Complete Fluj 105mm Fla 50 6367 1 - 90mm

SIGMA SD15 + 18-250mm + Grip Sigma	Mint- £479	Photo Trekker Lowegro	E
SD9 + 24-70mm Sigma	As Seen £149	Photosport 200AW Lowepro	
SD9 Body Only Sigma	E+ £169	Phototrekker - Green Lowepro	
SD9 Body Only Sigma SONY A700 Body Only Sony A900 Body Only Sony RS1000 Alpha Remote control Sony	E++ £349	Phototrekker - Grey Lowepro	
A900 Body Only Sony.	E++ £1,299	Phototrekker AW Lowepro	
RS1000 Alpha Remote control Sony	E++ £15	Phototrekker AWII Lowepro	As See
		Primus AW - Artic Blue Lowepro	
Flash & Lighting	F 040	Pro Roller X200 - Black Lowepro	
METZ G15 Flash Bracket Metz	E - C40 - CC0	Pro Runner 300 AW - Black / Green Lowe	pro
28 CS-2 Digital Metz		Rover AW - Black Lowepro	
32Z1 Flash Metz	E	Rover AWII Lowepro	
450L3 Flash Metz		Rover Light Lowepro Rover Plus AW - Black Lowepro	E
45CL4 Flash Metz		Slingshot 200AW Lowepro	
45CL4 Nicad Metz	E++ C60	Slingshot 300 Lowepro	
45CT1 Flash Metz		Slingshot AW300 Lowepro	
45CT1 Nicad Metz	F_/F C30 - C40	Super Trekker Lowepro	
45CT3 Flash Metz		Super Trekker AWII Lowepro	
45CT3 Nicad Metz	F 650	Vertex 200 AW Lowerro	
45CT3 Nicad Metz	F+/F++ 949 - 965	Vertex 200 AW Lowepro Tamrac Adventure 6 Rucksack - Grey Tan	nrac
45CT4 Nicad Metz	E+ £69	Adventure 6 Rucksack - Red Tamrac	
45CT5 Flash Metz	F+/F++ 949 - 959	Aero Speed Pack 75 Backpack Tamrac	
VIVITAR 283 Flash Vivitar	E+/E++ £25 - £35	Expedition 8x - Black Tamrac	
285 Flash Vivitar		Explorer 2 - Black Tamrac	
PG2 Quick Release Pistol Grip Vivitar	E+ £15	Extreme Backpack Tamrac	
SUNPAK Auto 455 Hammerhead Flash Sunpa	kE+ £49	Trolley Bag Tamrac	
Auto DX12R RingLight Sunpak	E++ £119	Velocity 9 Tamrac	
AZ3600 Flash Sunpak	E++ £29	3000 Rucksack Oyster Oyster A5270 Medium Rucksack National Geogr	
GX8R Ringlight Sunpak	E++ £69	A5270 Medium Rucksack National Geogr	raphical
ELICAR Ringflash Elicar	E++ £25	E System Backpack Olympus	
		Earth Explorer Small Backpack National (	Geograph
Studio Backgrounds		Geographical	
3x2.3m Olive/Sand Background Lastolite	E++ £45	Mini Backpack Point	
Background Support Kit Dynasun	E+ £75	ODC53 Backpack Delsey	
Background Support Kit JTL Background Support Kit Portaflash	E++ £95	Photo Rucksack Centon	
Background Support Kit Portaflash	E+ £75	Pro Backpack Nikon	
		Pro Digital Backpack 31 Delsey	
Studio Lighting		Scope Case CCS	
BOWENS 2000 Monolite Head Bowens		A-1-17 W11-7	
Espirit 500 Two Head Kit Bowens	E++ £499	Gadget Bags - Shoulder E	sags
Espirit Gemini Two Head Kit Bowens	E++ £599	Billingham 445 Black / Tan	£+/t
Gemini 750 Plus+ Two Head Kit Bowens		445 Khaki Canvas Billingham	
Monolite 400E head Bowens	t+1/0	Beta 12 - Black Billingham	
Prolite 60 Head + Stand Bowens	E+ £1/9	Crumpler Laptop Holder Crumpler Lolly Pop + Tube O Lager L & S Crumpler	
Redwing 200 Two Head Kit Bowens	AS SOUR £349	Lowy Pop + Tube U Lager L & S Grumpier	
ARRILITE 600W Head + Stand Amilite	E++ £209	Messenger Boy Crumpler Pretty Boy 3000 (L) - Green Crumpler	
2x 2000W Blond Heads Amilite	E++ 1179	Very Busy Man Crumpler	
Tru Blue T2 2000W Light + H/duty Stand Arril		Kata CC191 Holdall	
DUCTAY Or Interfit 2000V Loads Bhotor	E CCO	Digital Case DC443	
PHOTAX 2x Interfit 3200K Heads Photax Elinchrom 2x Ranger A Heads + Quadra Batt	Dack Elinebrom	E690 digital Body + Lens sleeve Kata	
Chinghioth 2A hangsi A risada + udadia batt	Mint. C1 200	Elements Cover E702 Kata	*********
Ranger Quadra Set Elinchrom		H12 Holster Kata	
Multiblitz 2x Xenolux 1500 Flash Kit		KT212 Bag Kata	
Minilite 200 Three Head Kit Multiblitz	F : £200	S312 Sling Bag Kata	
Minilite 200 Two Head Kit Multiblitz	F_+ £249	Bumblebee 210DL Kata	
Portaflash 336VM Three Head Kit	F++ £199	Lowegro Shoulder Bag EX07 Small Kata	
Lee Colortran Spotlite + Stand	As Seen £50	Classified 140 AW - Black	
LH52KML Flash Head + 400B Battery Holder	Norman F+ F399	Commercial AW Lowepro	
Broncolor Grafit A4 Power Pack + 3x Heads	F++ F4 999		
Mini Puls C 200 Head Broncolor		Compact AW Lowepro	F
Mini Puls C200 Head Broncolor		Lens Trekker 600AW Lowepro	
		Lumina Beltpack Lowepro	
Studio Stands/Supports		Magnum AW Lowepro	
062-2 Paper Counter Weights Manfrotto Man	frotto E++ £20	Micro Trekker 100 - Black Lowepro	
062-2 Paper Counter Weights Manfrotto Man 25inch Lighting Stand Bag	E+ £15	Micro Trekker 100 - Black Lowepro Minimag AW Lowepro Nova 200AW - Black Lowepro	

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E++ £95	Photo Rucksack Centon	E++ £15
E+ £75	Pro Backpack Nikon	E+ £25
	Pro Digital Backpack 31 Delsey	E++ £49
	Scope Case CCS	E++ £69
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E++ £499	Gadget Bags - Shoulder Bags	Con annual service
E++ £599	Billingham 445 Black / Tan	+/E++ £169 - £199
Mint-£799	445 Khaki Canvas Billingham	E++ £199
E+ £75	Beta 12 - Black Billingham	E++ £45
E+ £179	Crumpler Laptop Holder Crumpler	E+ £15
ensAs Seen £349	Beta 12 - Black Billingham	E++ £49
E++ £289	Messenger Boy Crumpler Pretty Boy 3000 (L) - Green Crumpler	E+ £29
E++ £179	Pretty Boy 3000 (L) - Green Crumpler	E++ £29
E++ £389	Very Busy Man Crumpler	Ε++ £49
ArriliteE++ £349	Kata CC191 Holdall	E++ £49
E++£69	Digital Case DC443	E+ £25
att Pack Elinchrom	E690 digital Body + Lens sleeve Kata	E++ £25
Mint- £1,399	Elements Cover E702 Kata	E++ £25
Mint- £799	H12 Holster Kata	E++ £49
E++ £849	KT212 Bag Kata	E++£19
E++ £299	S312 Sling Bag Kata	Unused £23
E++ £249	Bumblebee 210DL Kata	Mint- £89
E++ £199	Lowepro Shoulder Bag EX07 Small Kata	E++ £35
As Seen £59	Classified 140 AW - Black	E++ £39
der NormanE+ £399	Commercial AW Lowepro	E++ £59
isE++ £4,999	Compact AW Lowepro	Ε++ £49
E++ £499	Elite AW - Black Lowepro	E+/E++ £35 - £39
E++ £499	Lens Trekker 600AW Lowepro	E++ £89
	Lumina Beltoack Lowepro	E++ £15
	Magnum AW Lowepro	E+ £39
lanfrotto E++ £20	Micro Trekker 100 - Black Lowenro	F++ 915
E+ £15 frottoE++ £79	Miniman AW Lowento	F 010
frotto E++ £79	Nova 200AW - Black Lowepro Nova 3 - Forest Green Lowepro	E+ £15
E+ £12	Nova 3 - Forest Green Lowepro	E++ £15
E+ £12 E++ £169	Nova 5AW - Black Lowepro	E+ £20
E+ £15	Orion Lowepro	
E+ £15	Orion AW - Black Lowepro	E+£15
	Orion II Belt Pack Lowepro.	
	Pro Mag 2AW - Green Lowepro.	
E++ £399	Toploader Pro 70AW Lowepro	F++ £35
E++ £649	Tropolis Lowepro	E++ £25
E+ £649	Tamrac Digital 5694 Bag	E++ £10
E / /E C1 000 . C1 000	Large Black Holdall Tamrac	E++ £79
E+ £499 - £599 E+/E++ £399 - £599	Larne Garinet Ran Tamrac	F+ 635
F+ £499 - £599	Pro System 24 Tamrac	F++ 949
E+/E++ £399 - £599	Shoulder Bag Tamrac	E++ £15
E++ £949	Cortex 07 Gadget Bag Delsey	Mint £39
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E+£169	E System Holdall Olympus	Ε++ £25
E+ £169 E++/Mint- £249 - £399	Gadget Bag Canon	E++ £15
F Mint £180 _ £210	Gladstone - Small CCS CCS	E++ £14
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E++ £499	Holster Bag CCS CCS	Ε++ £14
E++ £199 E++ £499 E+/E++ £139 - £169	Kenline 23Vanguard	Mint- £39
E+/E++ £45 - £99	Large Zoomster CCS CCS	E+/E++ £15 - £35
E++/Mint- £39 - £75	NG2346 Shoulder Bag National Geographical	Mint- £39
F++ \$40 - \$80	P655 Holdall Tenba	Ε++ £49
E+/E++ £35 - £125	Pro Rackmack Canon	F_ C40
E+/Mint- £39 - £79	Rondo 32 Gadget Bag Delsey	Mint £15
F++ £35	Rondo 72 Sling Bag Delsey Delsey	Mint £25
E++ £189 E++ £19 - £25	Rondo 32 Gadget Bag Delsey Rondo 72 Sling Bag Delsey Delsey S35 Holdall Atan	Mint- £20
E++ £19 - £25	Shoulder Bad Canon	E++ £15
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E++ £19
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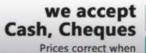
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CL + 40mm P2 Leica	Hexar RF + 50mm F2 + Flash Konica E+ £799	Die
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16/18/Zimm F4 In Elmar + Finder Leica	CLF + 40mm F2 Minolta F+ 9599	Elp
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Somm FT AM Black Bit Leica	35mm F2 Black Leica	Tri
Somm FT AM Black Bit Leica	35mm F2.5 M Black 6bit Leica E++/Mint- £899	
Somm FT. AM Black Leica	50mm F1.0 M Black 6bit LeicaMint- £4.499	M
Somm F2 M Black Bit Leica   Mini + 51 199	50mm F1 4 M Black Leica F++ C1 399	61
SOMM P.S. D. MBlack bit + Hooft Lica   Mint - 1799 a	50mm F2 M Black 6hit Leica Mint- C1 199	6N
Somm F2 & Otheron Leica   E + 2249	50mm F2 5 M Black Shit + Hood Loica Mint, \$700	61/
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90mm F4 Elmar Leica	90mm F2.8 M Black Leica	35
90mm F4 Elmar Leica	90mm F4 Collapsible Leica E+/E++ £199 - £279	45
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	135mm F2.8 M Black Leici	a	As Se	en/Mint- £2	50 - £39	19
	135mm F4 Black Leica 135mm F4.5 Hektor Leica	********		E+	Seen 59	9
	46mm IR/UV - Chrome B+	W			E++ £2	5
	62mm UV/IR - Black B+W			C. Mint.	Mint- £2	5
	E46 UVA - Black Leica			LTTIMILE	Mint- £4	5
	E49 UV/IR - Black Leica			Mint-	Mint £4	19
	E49MM UV/IR - Black Leica E55 I II/IR - Black Leica	a		F++/Mint-	MINT- £4	9
	E60 UV/IR - Black Leica			Vint- / Mint	£45 - £5	9
	E67 UV/IR - Black Leica			.E++/Mint-	£45 - £5	9
	M8/M9 Battery Leica				E++ £3	9
	Series 8 Orange Leica			F 88 1	.E++ £2	19
	Series 8 Vellow/Green Leic	a		.E++/MIDI-	£39 - £7	g Iq
	UV/IR Filter for 18mm Leic	a		E++/Mint-	£79 - £8	9
	12519 Rubber Hood 90mr	n F4 C Leid	a		E+ £2	9
	16526H Copy Set Leica				.E++ £6	6
	18mm Black Viewfinder Le	ica			E++ £39	19
	21mm viewinder Leica 24mm Black Viewfinder Le	ica			E++ £24	19
	28mm Black Finder Leica				E++ £22	5
	28mm Black Viewfinder Le 50mm Chrome Viewfinder	102 Leica			E+ £Z2	5
	A42 Swing Polariser Leica				.E++ £6	9
	Bellows II + Hood Leica	Leine			E++ £14	15
	Hood Cap 14040 Leica	Lenca			E++ £1	5
	Large B&S Head Leica Exc	1		E++	£35 - £6	5
	M4-2 Winder Leica			()	Exc 64	19
	M6TTL/M7 Leather Case L	eica			.E++ £7	5
	Macro Adapter M Leica		E	Aliet C	Mint £49	19
	MR Chrome Meter Leica			P. T./ (MILIT) - 2.2	E+ £5	9
	MR3 Chrome Meter Leica.				E+ £5	9
	Quick Load Take Up Spool	Leica		***********	E++ £13	19
	12519 Hubber Hoos Samily 1668 Who Mount Laboa. 16528 H Dopy Set Lieu. 16528 H Dopy Set Lieu. 16528 H Dopy Set Lieu. 21mm Nawfinder Lieu. 21mm Nawfinder Lieu. 22mm Black Finder Lieu. 23mm Black Finder Lieu. 23mm Black Finder Lieu. 25mm Chrome Viewfinder L. 25mm Chrome Viewfinder Leibung Lieu. 25mm Chrome Viewfinder Lieu. 25mm Chrome Viewfinder Lieu. 25mm Chrome Viewfinder Lieu. 25mm Chrome Viewfinder Lieu. 21mm Black Head Lieu.	.eica			.E++ £2	9
	Small B&S Head Leica				t+ £3	9
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	R9 Anthracite Body Only L R9 Black Body Only Leica	3ica		E+/E++ £7	49 - £79	9
	R8 Black Body + Digital M	odular R L	eica		E+ £1,99	9
	R7 Chrome Body Only Leic	a		E+/E++ £2	199 - £34	19
	R6.2 Chrome Body Only Leic	a eica			E++ £64	19
	R6 Black Body Only Leica			E+ £3	149 - £39	19
	RE Black Body Only Leica RE Black Body Only Leica			F_	E+ £21	9
	R5 Chrome Body Only Leic	2			E++ £34	9
	R4S Black Body Only Leici R4S Model 2 Black Body (	Inly Leica	F	Jimsed 93	49 - £17	9
	R4 Black Body Only Leica	nny cotos.	<b>L</b> TT	E+ 9	199 - £15	9
	R3 Black Body Only Leica			E+ £1	29 - £15	9
	SL2 Anniversary Body Only	Leica		E+/E++ La	E++ £64	19
	SL2 Black Body Only Leica	Лех		E+ £2	79 - £29	9
	SL Unrome + 50mm F2 (U SL Chrome Body Only Leic	ummy) Lei a	canex	F+/F++ 61	49 - 574	9
	SL MOT Black Body Only L	eica			E++ £59	19
	24mm F2.8 R 3cam Leica 24mm F2.8 ROM Leica				E++ £65	9
	28-70mm F3.5-4.5 ROM L	eica			E+£31	9
	35mm F3.5 PC Shift Nikor	Leico		***********	E+ £24	19
	60mm F2.8 R Macro + Tul	ne Leica Ex	c/	E+ £3	E+ £35 149 - £35	9
	70-210mm F4 R 3cam Lei	ca		E+/E++ £2	79 - £34	19
	70-350mm F4.5 IBMf0n . 80-200mm F4.5 R 3cam I	eica		F+ \$1	E+ £16	19
	80-200mm H4,5 H 30am Leica 90mm F2.8 R 3cam Leica 90mm F2.8 R 3cam Leica 100mm F4.8 Macro + Tub 135mm F2.8 R 3cam Leic 180mm F2.8 R 3cam Leic 180mm F3.4 Apo R 3cam 180mm F4.8 R 3cam Leical 560mm F4.8 R 3cam Leical				.E+ £22	5
	90mm F2.8 R 3cam Leica 100mm F4 R Macro + Tub	o Loica			E+ £29	19
	135mm F2.8 R 3cam Leic	2			.Exc £14	9
	180mm F2.8 R 3cam Leic	1 Exc /		E++ £2	199 - £49	19
	180mm F4 R 3cam Leica	Exc/		E+£1	69 - £29	9
	560mm F6.8 Telyt R Leica				E+ £59	19
	2x Apo Extender HUM Leic 2x Extender R Leica	a	F	+/Unused 9	E++ £35 59 - 617	9
	560mm F6.8 Telyt R Leica 2x Apo Extender ROM Leic 2x Extender R Leica 14127 M to R Adapter Leic	a		E+/E++	£69 - £9	9
	Annie Finder Bil eica				E++ E2	5
	14134 Adapter Ring Leica Angle Finder R Leica Angle Finder R (14300) Le	ica		E++/I	Vint- £12	5
	Bellows Unit R Leica				E++ £12	5
	Dioptre Lens R -2.0 Leica.				.E++ £1	5
	Electric Cable Release R (	4238) Lei	a		.E++ £2	9
	Elpro 1 Close Up Leica Elpro 2 Close Up Lens Leic	a			E++ 14 Mint- £4	9
	Elpro 3 Close Up Leica			E+/E++	£20 - £4	19
	Extension Tube (60mm) Le	ica			Mint- FS	9
	Macro Adapter R Leica			.E+/E++ 9	89 - £12	5
	Motordrive Set R8/R9 Leic Motorwinder R Leica	a			F++ £25	9
	Bellins Ibil R Leica.  Dioptie Lans R - 0.5 Leika.  Dioptie Lans R - 0.5 Leika.  Dioptie Lans R - 0.6 Leika.  Dioptie Lans R - 0.6 Leika.  Dioptie Lans R - 0.6 Leika.  Electric Cable Reliese R I Leika.  Elepro 2 Close Ib Leika.  Elepro 2 Close Ib Leika.  Edension Ring Leika.  Edension Ring Leika.  Edension Ring Leika.  Edension Ring Leika.  Motorwinder R Leika.  Motorwinder R Leika.  Motorwinder R R Leika.  Motorwinder R R Leika.  Roffen Ring			E+/E++	£49 - £5	9
	Motorwinder R8/R9 Leica R8/9 Solit Image Corpor I	eica		.E+/E++ £1	49 - £24	5
	R8/R9 Remote control Leid	2			E++ £9	19
	Stand Screen - R4 Leica Tripod Holder 14284 Leica			E., E.	E++ £2	0
				E+/E++	110-14	.0
	Mamiya 6 Series				F. 000	ın
	6 Body Only Mamiya 6MF + 50mm/75mm/150	mm Mamis	a	F	t+ £05 ++ £1.60	19
	6MF Body Only Mamiya 150mm F4.5 L (6/6MF) Ma				E++ £69	19
	Mamiya 645 Ser 645E Body Only Mamiya 645J Body + PD Prism Ma 24mm F4 ULD Fisheye Ma	es				
	645.1 Body Unity Mamiya 645.1 Body + PD Prism Ms	miya		E++/l	WINT- £19	19
	24mm F4 ULD Fisheye Ma	miya			E++ £59	9
	35mm F3.5 N Mamiya				t++ £19	9

FF FO O O H	F 00
55mm F2.8 C Mamiya	E++ £9
55mm F2.8 N Marriya	E++ £169 - £19
55mm F2.8 N/L Leaf Shutter Mamiya	E++ £24
70mm F2.8 C L/Shutter Marniya	E+ £109 - £11
70mm F2.8 Leaf Shutter Mamiya 80mm F4 Macro C Mamiya	E++£9
80mm F4 Macro C Mamiya	E+/E++ £129 - £14
105-210mm F4.5 C ULD Mamiya	As Seen/E+ £99 - £14
110mm F2.8 C Mamiya	E+ £59 - £6
145mm F4 Soft Focus C Marniya	E++£17
150mm F2.8 A Mamiya	E+/E++ £189 - £24
150mm F3.5 C Mamiya	E+/E++ £59 - £11:
150mm F3.5 N Mamiya	E+/E++ £59 - £9
150mm F3.8 Leaf Shutter Mamiya	E++ £19
150mm F4 C Mamiya	E+/E++ £69 - £9
150mm F4 C Mamiya 210mm F4 C Mamiya	As Seen/E++ £59 - £13
300mm F5.6 C Mamiya	E+/E++ £12
Auto Extension Ring 1 Mamiya	Mint £2
2x Converter Komura	E+ £30 - £3
2x Converter Teleplus	E++ £3
2x Converter Vivitar	
Auto Extension Tube 1 Mamiya	E++£2
Auto Extension Tube 2 Mamiya	E+/Mint- £20 - £2
Auto Extension Tube 3S Mamiya	E++/Mint-£20 - £2
Autobellows N Mamiya	Mint £19
120 Insert Mamiya	E+/Mint £9 - £1:
135N Super Mag Mamiya	E++/Mint- £65 - £7:
220 Insert Mamiya	E+/Mint- £5 - £2
AE Prism Finder 645 Mamiya	E++ £8
AE Prism Finder 645 Mamiya AE Prism Finder N Mamiya	E++/Mint £79 - £9
Polaroid Mag Mamiya	E+/Mint £20 - £2
Prism Finder 645 Mamiya	As Seen/E++ £29 - £5
Prism Magnifier Mamiya	E++ £2
Accessory Shoe Unit Mamiya	Mint £1
AD401 Strobe Bracket Mamiya	Unused £4
Bellows Hood Mamiya	Mint- £3
Cable Release Type A 1m Mamiya	F++ £25 - £2
Deluxe Grip Mamiya	E++£2
Deluxe L Grip Mamiya	F+ 52
M645 Focus Screen No 2 Mamiya	Mint £2
M645 Focus Screen No 5 Mamiya	Mint £2
Power Drive N Mamiya	E+/Mint- £45 - £7
Power Drive WG402 Mamiya	F+ 94
Pro4 Shade Cromatek	E++ £2
Soft Case M645 Mamiya	E++ 91
Mamiya 645AFD Series	

Mamiya 645AFD Series
645AFDI Complete + ZD Digital Back MamiyaE++ £2,989
645AF Body Only MamiyaÉ++/Mint- £299 - £349
35mm F3.5 AF Mamiya E++ £449
55-110mm F4.5 AF Mamiya E++ £349
80mm F2.8 AF Mamiya
120mm F4 Macro MF MamiyaE++ £599
210mm F4 AF ULD Mamiya
Auto Extension Tube NA401 Mamiya Mint- £99
P20 Digital Back Phase One
Polaroid Mag 645AF/D MarniyaE++ £39
Mamiya 7

Mamiya 7	
7 Body Only Mamiya	E+ £4
7 Body Only Mamiya 43mm F4.5 L + Finder Mamiya	E++/Mint- £979 - £1.0
50mm F4.5 L + Finder Mamiya	E++ £799 - £8
65mm F4 L Mamiya	E++ £4
150mm F4.5 L Mamiya	E+/E++ £349 - £3
210mm F8 L + Finder Mamiya	F++Mint- 9689 - 97
+3 Dioptre Correction lens (6/6MF/7/	
Finder 150/210 FV704 Mamiya	
Panoramic Adapter AD701 Mamiya	
PE702 External Battery Case Mamiya	
Tripod Adapter N Marriya	
ZE702 Polarising Filter Mamiya	As Seen Mint- £69 - £1

Mamiya RB67	
Pro SD Complete Marriva	E++ £449 - £499
Pro SD Complete + PD Prism Mamiya	E++ £549
Pro S Body Only Marniya	E+£79
Pro S Complete Mamiya	E+/E++ £349 - £399
Pro S Complete (127mm) Mamiya	E++ £449
Pro S Gold Edition Mamiya	Mint- £999
Pro Complete Mamiya Exc /	E+ £289 - £349
50mm F4.5 C Mamiya	E+ £199
140mm F4.5 C Macro Mamiya	E++ £169
180mm F4,5 Mamiya	As Seen/E+ £69 - £149
180mm F4.5 C Mamiya	As Seen/E+ 569 - 5149
180mm F4.5 KL-A Mamiya	E+ £199
360mm F6.3 Mamiya	E+ £199
2x Converter Komura	
2x Converter Vivitar	E++ £45
Auto Extension Tube No1 Mamiya	E+/E++ £39 - £55
Auto Extension Tube Not (ProSD) Mamiya	F++ 659
Sun Shield Mamiya	E++ / New £25
Angle Finder Mamiya	E++ £79
Polaroid Mag Mamiya	E+ £25
Prism Finder Mamiya	
Pro 220 Mag Mamiya	
Pro SD Waist Level Finder Mamiya	Mint £75
ProS 220 Mag Mamiya	E++ £145

ProS 220 Mag Mamiya	E++£
Mamiya RZ67	
Pro II Complete Mamiya	E+ £
Pro Complete Mamiya	E+/E++ £449 - £
RZ67 Pro Shade Mamiya	E++
RZ67 Pro Shade Mamiya 50mm F4.5 Mamiya Exc /	E++ £189 - £
50mm F4.5 W Mamiya	E+/Mint £199 - £
65mm F4 L-A Mamiya	E+ f
65mm F4.5 Mamiya	
75mm F4.5 Shift W Mamiya	F+/F++ £399 - £
100-200mm F5.2 W Mamiya	F+ F
140mm F4.5 Macro ML-A Mamiya	E+/E++ £199 - £
140mm F4.5 Macro W Mamiya	E+/E++ £189 - £
150mm F3.5 W Mamiya	E++ £
180mm F4 Soft VSF D/L Marriya	E++ £
180mm F4.5 Mamya	Mint- £
180mm F4.5 Sekor Mamiya	E++ £
180mm F4.5 W Mamiya	E+/E++ £99 - £
180mm F4.5 WN Marriya Exc /	E++ £119 - £
250mm F4.5 Mamiya Exc /	E+ £129 - £
250mm F4.5 W Mamiya	E++ £
350mm F5.6 Apo Mamiya	E+ £
360mm F6 Mamiya	E+/E++ £189 - £
1.4x Converter Mamiya	E++ £179 - £
Winder II Mamiya	E+ £49 - !
120 Pro Mag (6x4.5) Mamiya	

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120 Pr	oll Mag (6x4	.5cm) Mam	iya		E++ £79 E+ £25 E+ £149
545i N	lag Polaroid .				E+ £25
AE Pris	m Finder Ma	miya			E+ £149
PD Pris	am Finder Ma	ımiya			E+ £129 nt- £25 - £35
Polaroi	d Mag Mami	ya		E+/Mi	nt-£25 - £35
Polaroi	d Mag NPC				E+ £25
Prism I	Finder Model	2 Mamiya			E+ £69
Waist L	evel Finder l	Mamiya			E+ £25 E+ £69 E+ £35
Man	iya TLR				
U3305	Body Uniy N	lamiya			E++ £199 E+ £149 E++ £199 .As Seen £79
C3301	BODY UNITY IV	amiya			E+ £149
CEmm	+ 80mm F2	o Mannya			An Coon C70
190mm	n EA & Color	Cupor Mor	wikes		E++ £199
Anniefi	nder Model	Mamiya			F++ £39
C330/F	Focus Scree	en No 5 Ma	miva		Mint £20
C330/F	Focus Scree	en No 7 Ma	miya		Mint- £20
C330F	+ 80mm F2	8 Mamiya.			E+ £199
Flash L	Grip Mamiy	a		E++/Mi	nt-£15-£20
Plain P	rism Mamiya	1			E+ £49
Parrofi	ex Finder Ma	miya			E++ £229 E++ £39 Mint £20 Mint- £20 E+ £199 nt- £15 - £20 E+ £49 E+ £25 - £39
Dynax	9 Body Only	Minelta		E++	£169 · £195 £199 · £199 £199
Dynax	7 Body + VC	7 Grip Mino	olta	E+	+£99 -£129
Dynax	7 Body Only	Minolta		Е	++ £79 - £99
800Si	Body + VC70	O Grip Min	olta		E+ £49
800\$i	Body Only M	inofta		E+/E	++ £49 - £59
700Si	+ 28-80mm	Minotta		E+/E	++ £59 - £99
7000	+ 28-80mm	+ VC/00 N	linoita		E++ £89
7000	+ 35-70MM	+ VU/UU N	illious	F . F	E++ £119
10001	+ VC/UU GIIÇ Dody Only M	inolta	***)*********	3/+3 2	++ 109 - 1/9
50501	Singr ± 29-1	Omm Min	ılta	F++Mi	nt_ £30 _ £50
5050	Siner Date 4	Sirma 24	-70mm Mir	nita	F++ \$49
500Si	+ 28-80mm	Minetta	701111111111		++/Mint £49
500Si	+ 35-70mm	Minolta			E++ £39
500Si	Body Only M	inolta		E	++ £15 - £29 
500Si	Super + 28-1	30mm Min	ıtta		E++ £49
500Si	Super + 35-	Omm Min	olta		E++ £39
10.00	Super Body (	Jiny Minot	ā		£++ £35
12.24	10.0-41 IIII	EV DC Signi	ma Ciama		E++ 239 Mint- 2479 Mint- 2479 Mint- 2579 E++ 249 E++ 249 E++ 249 E++ 249 E++ 249 E++ 259 E++ 2
14mm	E2 9 EV Acri	h Cinma Ci	ina siyina.		E++ £343
16-109	mm F3 5-5	6 DT Sony	yna		F++ £349
16-80	nm F3 5-4 5	7A Sony			Mint- 9449
16mm	F2.8 Fisheve				Mint-£479
17-350	mm F2.8-4 D	AF Minolta	l	E++	£179 - £249
18-550	nm F3.5-5.6	SAM Sony	Sony	Е	++Mint- £59
18-70r	nm F3.5-5.6	DT Sony S	ony		Mint-£69
180mr	n F3.5 Apo E	X Macro Si	gma Sigma		E++ £349
19-351	nm F3.5-4.5	MU Cosina			E++ £49
20-401 20mm	DITT FZ.8 SIG	ma Sigma .		C.E.	C220 C240
24.10	F2.0 AF MID Smm E2 5.4	5 D Minelt		E . E	£229 - £249
24-100	mm F2 5.4	5 DT Conv	Conu	Fair	£100 £240
24-85	nm F3 5-4 5	AF Minolita	outry	F+/F+	+ 599 - 5119
24mm	F2.8 AF Min	nlta		E++	£199 - £219
28-201	mm F3.5-5.	6 Sigma		500 100 00 T. I.	E++ £59
28-201	mm F4-5.6	Sigma Sign	na		E+ £45
28-701	nm F2.6-2.8	ATX Pro To	kina		E+/E++ £199
28-751	nm F2.8 D N	linolta			E++ £349
28-80	nm F3.5-5.6	AF Minolta	Exc /	Е	++ £25 - £39
28-801	mm F3.5-5.6	AF ISMTOR	iamron		Mint-£35
20-00	11111 F.S.D-D.D 11111 F.S. D-D.D	U MIDORA E Minelte		t	++ 130 - 139
28-80-	nm F4-5.6 A	i Minotta			F: 630
28-96	nm F3 5.4 5	AF Minolto			F_ 070
28mm	F2 8 AF Min	nita	DITTO THE O		F++ £99
35-103	mm F3.5-4	5 AF Minol	a		- £199 - £219 - £++ £59 - £+ £45 £+ £45 £+ £25 - £39 ++ £25 - £39 - £++ £25 - £+ £29 - £+ £29
35-70	nm F3.5-4.5	AF Minolta		E+/Mi	nt-£25 - £29
35mm	F1.4 AF G M	inolta			E++ £699
Efferm	Et 7 AF Min	nlite.			E++ 070

35-105mm F3.5-4.5 AF Minolta	F++ 67
35-70mm F3.5-4.5 AF Minolta	F_Mint- £25 - £2
35mm F1.4 AF G Minolta	F CGC
50mm F1.7 AF Minolta	F C
50mm F1.8 DT Sony	E : 1 07
50mm F2.8 AF Macro Minolta	E : 0170 010
50mm F2.8 EX DG Macro Sigma Sigma	E- 1043 - E15
SUMMIT F2.8 EA DG MACIU SIGINA SIGINA	E++ 11/
55-200mm F4-5.6 DT Sony	E++ £ IL
70-210mm F4-5.6 Tokina 70-300mm F4.5-5.6 G SSM Sony Sony	E++ 1:
70-300mm F4.5-5.6 G SSM Sony Sony	E++ £54
75-300mm F4.5-5.6 AF Sony Sony	E++ £2
85mm F1.4 AF Minolta	E++ £58
85mm F2.8 SAM Sony Sony	Mint- £13
Composer Lens Baby Macro Kit, 1.6x Tele, 0.6x Wide Lenses Len 100-300mm F4.5-5.6 AF Minolta	E++ £/
Macro Kit, 1.6x Tele, 0.6x Wide Lenses Len	s Baby Lens Baby
	E++ £4
100-300mm F4.5-5.6 AF Minolta	E++ £12
100-300mm F4.5-5.6 Apo Minolta	E+ £16
100mm F2.8 ATX Macro Tokina Tokina	E++ £24
170-500mm F5-6.3 Apo Sigma Sigma	F++ 529
400mm F5.6 Sigma Sigma	F++ £15
500mm F8 AF Reflex Minolta	F 030
CG1000 Grip Set Minolta	F_/F_+ 620 - 62
Databack 70 Minotta	F .: Mint. \$10 - \$3
Databack DB3 Minolta	E C
DM-9 Databack (Dynax 9) Minolta	Mint C
ID1 Jefre Ded Cet Minelto	F. F. CAO CO
IR1 Infra Red Set Minolta	E+/E++ 149 - 13
MD90 + RP90 DIIVE (9000) MINORS	
MD90 + NP90 Drive (9000) Minolta	
OC1100 Flash Cord Minolta	Mint- £1
Program Back 70 Minolta	Unused £1
Program Back 90 Minolta	E+/E++ £29 - £6
QD7 Databack Minolta	Unused £1
QD9 Databack Minolta	Mint- / Unused £2
VC700 Vertical Grip Minolta	
VC9 Vertical Grip Minolta	E+ £12
1200AF Rinoflash Minolta	F+F++ 979 - 916
1200AFRingflash Minolta	F++ 914
1800AF Flash Minolta	F+ 69 - 61
2000Xi Flash Minolta	F+/F++ 920 - 92
2800AF Flash Minolta	F_F_+ \$10 - \$3
3200i Flash Minolta	
3500Xi Flash Minolta	E   610 - 61
3600HSD Flashgun Minolta	E C
JOUGNSU FIRST SUIT WITH THE STATE OF THE STA	E++ L/
4000AF Flash Minolta	E+ 14
5200i Flash Minolta	E+/E++ £39 - £5
5400HS Flash Minolta	
D314i Flash Minolta	E++ f
HVL-F42AM Flash Sony	E++ £9
HVL-F58AM Flash Sony Sony	Mint- £23

<b>Itor</b>	des
n AF	hotographi F620 Chrome Body Only Nikon
B40 Battery Grip Nikon         Mint £ 1,099           y Only Nikion         E++ £042 - £949           y Chry Nikion         E+ £ £799           y Only Nikion         E+1£ £799           y Only Nikion         E+1£ £929 - £349           y Only Nikion £xz         E+ £ £199 - £189           dy + M815 Grip Nikon         E+1£ £+ £159 - £189	FM Chrome Body Only Nikon Exc /         E++ £79 - £1           FM2Chrome Body Only Nikon         E+ £1           FM2W3 Black Roby Only Nikon         E+E+£159 - £1           FM2W Discher Body Only Nikon         E+E+£125 - £1           FM2W Discher Body Only Nikon         E+£49 - £1           FM2 Black Body Only Nikonmat Exc /         E+ £49 - £1           FM2 Chrome Body Only Nikonmat         E+ £49 - £1
ndy Only Nikon As Seen £79	TTO 01 1 D 1 0 1 10 1 1 1 1 T 1

F6 Rody Only Nikon	F \$849 - \$949
F5 Anniversary Body Only Nikon	E++ £799
F5 Body Only Nikon	E+/E++ £249 - £349
F4S Body Only Nikon Exc /	E++ £199 - £249
F100 Body + MB15 Grip Nikon	E+/E++ £159 - £189
FOO Rody Only Mikon	F : 635 - 660
F90X + MR10 Grin Nikon	F+ F59
F80 Black + MB16 Grip Nikon	E+£69
F801 Body Only Nikon	E+/E++ £29 - £49
F70 Body + CF52 case Nikon	E++ £59
F70 Body Only Nikon	E++ £29
F65 Chrome + 28-80mm Nikon	E++ £49
F65 Chrome Body Unity Nikon	4s Seen/E++ £25 - £39
EEO Disels - 29 Presen Mileson	£+/£++ £19 - £25
10_17mm F3 5_4 5 DY Fish Fue ATY Tokins	F_1 C270
12-24mm F4 G AFS DY FD Nikon	F+/Mint- \$429 - \$549
14-24mm F2 8 G AFS ED Nikon	Mint- £1 149
16-85mm F3.5-5.6 G ED VR AFS DX Nikon	E++/Mint- £349
16mm F2.8 AFD Fisheye Nikon	E++ £529
17-50mm F2.8 XR Di II Tamron	E+ £179
18-105mm F3.5-4.5 G AFS ED DX VR Nikon	Mint- £149
18-125mm F3.8-5.6 UC US HSM Sigma	Mint- £1/9
19 Comm CO C C C C ACC DV VD Miles	E : / Heurod C70
19-70mm F3 5-4 5 G AFS FD DY Miken	F_/F_+ C100 - C120
18mm F3 5 AF Sinma	F_1 £129
20-35mm F2 8 ATX Pm Tokina	F++ £349
24-120mm F3.5-5.6 ED AFD Nikon	E+/E++ £125 - £149
24-120mm F4 AFS G ED VR Nikon	E++ £699
24-200mm F3.5-5.6 Asph Tokina Tokina	E++ £89
24-200mm F3.5-5.6 ATX Tokina Tokina	Unused £149
24-50mm F3.3-4.5 AFD Nikon	E++ £119
24-50mm F3.3-4.5 AFN NIKON	E+/E++ £99
24-70fffff F3.3-3.6 D ASDII Sigliid	E++ 109
24-83000 F2.8-4 AFD NIKON	Hint C1 200 C1 240
25mm F2 7F2 7aise	Mint, \$1,209 - £1,349 Mint, \$1,040
28-100mm F3 5-5 6 AFG Nikon	F_ 649
28-200mm F3.5-5.6 Sigma	F++ £79
28-200mm F3.5-5.6 DL Sigma Sigma	E++£59
28-300mm F3.5-5.6 G ED AFS VR Nikon	Mint- £549
28-300mm F3.5-6.3 XR Di Tokina	E++ £125
28-80mm F3.5-5.6 AFD Nikon	E++£69
28mm F2.8 AFD Nikon	E++ £149 - £169
30mm F1.4 DC EX HSM Sigma	E++ £2/9
35-30umm F4.5-6./ lokina	UNUSED £99
26 70mm C2 2 4 5 ADM Nikon	E - 650
25mm E1 4 DC HCM Ciama Ciama	Mint C500
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35mm F2 8 Macro DX ATX Tokina	F++ £299
35mm F2.8 Macro DX ATX Tokina	E++ £299 E++ £699
35mm F2.8 Macro DX ATX Tokina	E++ £299 E++ £699 Ta E++ £649
35mm F2.8 Macro DX ATX Tokina	
35mm F2.8 Macro DX ATX Tokina	E++ £299 E++ £699 na E++ £649 Mint- £189 E+/Mint- £99 - £129
35mm F2,8 Macro DX ATX Tekina 50-500mm F4-6.3 Apo DG Sigma 50-500mm F4-6.3 Apo DG HSM Sigma Sigr 50mm F1,4 AFD Nikon 55-200mm F4-5.6 AFS DX G VR Nikon 55-200mm F4-5.6 DC HSM Sigma Sigma	E++ £299 E++ £699 ma
35mm F2 8 Macro DX ATX Tekina. 50-500mm F4-6.3 Apo D6 Sigma. 50-500mm F4-6.3 Apo D6 H5M Sigma Sigr 50mm F1 4 AFD Nikon. 55-200mm F4-5.6 DC H5M Sigma Sigma 60mm F2 Di II (if) Macro Tamron.	E++ £299  E++ £699  Mint- £189  E+/Mint- £99 - £129  E++ £69  E++ £69
35mm F2.8 Macro DX. ATX Tokina. 50-500mm F4-6.3 Apo D6 Sigma 50-500mm F4-6.3 Apo D6 HSM Sigma Sigr 50mm F1.4 AFD Nikon. 55-200mm F4-5.6 AFS DX 6 VR Nikon. 55-200mm F4-5.5 DC HSM Sigma Sigma 60mm F2 D11 iff Macro Tarmon. 70-210mm F4 AF Nikon.	E++ £299 E++ £699 maE++ £649 mint- £189 E+-Mint- £99 - £129 E++ £69 E++ £199 E++ £199
35mm F2.9 Macro Dt Art Kloha. 50-500mm F4-6.3 Apo DG Sigma. 50-500mm F4-6.3 Apo DG HSM Sigma Sign 50-500mm F1-6 AF SD KIN Kloh. 55-200mm F4-5.6 DC HSM Sigma Sigma 60mm F2 DI II III Macro Tarmon. 70-210mm F4-5.6 Quentay. 70-210mm F4-5.6 Quentay.	E++ £299  E++ £699  Ra
35mm F2 8 Macro DX AT Kloha. 56-500mm F4-63 Apo D6 Sigma 56-500mm F4-63 Apo D6 Sigma Sign 56-500mm F4-63 Apo D6 SSM Sigma Sign 56-500mm F4-56 AVS DX GVR Nikon 55-200mm F4-56 AVS DX GVR Nikon 55-200mm F4-56 AVS DX GVR Nikon 70-210mm F4-56 Sigma Sigma 60mm F2 D1 III III M Macro Tarmon 70-210mm F4-56 Guarday 70-300mm F4-56 AVE DX Tarmon 70-300mm F4-56 AVE DX Tarmon	E++ £299  E++ £699  Ra
Somm F2.9 Marco IX AT Valoria.  55-00mm F4.6 3 Apo D G Sigma 50-500mm F4.6 3 Apo D G HSM Sigma Sigr 50-500mm F4.6 3 Apo D G HSM Sigma Sigr 55-200mm F4.5 5.6 AFS DN 6 VR Nikian. 55-200mm F4.5 5.6 D HSM Sigma Sigma 60mm F2.0 High Manco Tamono 70-210mm F4.6 5 Aport Sigma 70-210mm F4.6 5 Aport Sigma 70-200mm F4.5 6 Aport Sigma 70-300mm F4.5 6 Aport Sigma	E++ £299  ma
Somm F2 Marco KI AXI Yalaina.  50-500mm F4-63 Ayo D G Sigma.  50-500mm F4-63 Ayo D G Sigma Sigra Sigma F1-64 Ayo D G Sigma Sigma Sigma F1-64 Ayo D G Sigma Sigma F1-64 Ayo Sigma F1-64 Ayo Sigma F1-64 Ayo Sigma Sigma Girman F1-64 Ayo Sigma Sigma Girman F1-64 Ayo Sigma Sigma Girman F1-64 Ayo Sigma F1-64 Bid Sigma F1-64 Ayo Sigma F1-65 Ayo D G Sigma F1-65 Ayo D G Sigma F1-63 Ayo D G Sigma F1-64 Ayo D G Sigm	E++ £299 E++ £649  ma
Simm P2 80 Marc DX ATX Talaina.  55-500mm F4-35 Ago D 6 Sigms 55-200mm F4-35 Ago D 6 Sigms 70-210mm F4-35 Ago D 6 Sigms 70-210mm F4-35 Ago D 6 Sigms 70-200mm F4-35 Ago D 6 Sigms 70-300mm F4-	E++ £299  RB . E++ £649  Mint- £189  E++ £649  E++ £649  E++ £649  E++ £649  E++ £169  E++ £199  E++ £240  E++ £199  E++ £240  E++ £240  E++ £279  E++ £279  E++ £279  E++ £279  E++ £279  E++ £279  E++ £199  Sloma . E++ £109
Somm F2.9 Marco IX AT Valoria.  55-00mm F4.6.3 Vp.0 D Sigma.  55-00mm F4.6.3 Vp.0 D Sigma.  55-00mm F4.6.3 Vp.0 D Sigma.  55-00mm F4.6.5 Vp.0 Sigma.  55-200mm F4.6.5 Vp.0 Sigma.  55-200mm F4.6.5 D Sigma.  55-200mm F4.6.5 D C Sigma.  55-200mm F4.6.5 Vp.0 Sigma.  500mm F2.0 Jp.0 Vp.0 Vp.0 Vp.0 Vp.0 Vp.0 Vp.0 Vp.0 V	E++ £299  18
Somm F2.9 Marco IX AT Valoria.  55-00mm F4.6 3 Mg. O IS Sigma. Styr  55-50mm F4.6 3 Mg. O IS Sigma. Styr  55-50mm F4.6 3 Mg. O IS HM Nikon  55-200mm F4.5 6 Mg. C IV Nikon  55-200mm F4.5 6 Mg. C IV Nikon  70-210mm F4.5 6 Mg. C IV Nikon  70-210mm F4.5 6 Mg. C IV Nikon  70-210mm F4.5 6 Mg. O IV Sigma.  70-300mm F4.5 6 Mg. Mg. O IV Sigma.	E++ £299 BB E++ £649 BB E++ £649 BB E++ £649 E++ £649 E++ £649 E++ £249
Somm F2.9 Marco IX. ATX Tolona.  50-500mm F4.6.3 (Ap. 0.6 Sigms.  50-500mm F4.6.3 (Ap. 0.6 Sigms.  50-500mm F4.6.3 (Ap. 0.6 Sigms.  55-200mm F4.5.6 AFS IX. G FIN Silvan.  55-200mm F4.5.6 AFS IX. G FIN Silvan.  55-200mm F4.5.6 D FIN Silvan.  70-201mm F4.6 AFS IX. G FIN Silvan.  70-201mm F4.6 Silvan.  70-201mm F4.5 G Ap. 10 Silvan.  70-300mm F4.5 G Ap. 10 Silvan.  70-300mm F4.5 G Ap. Macro Sigms.	E++ £299  R1 E++ £699  R2 E++ £699  R3 E++ £699  R4 E++ £699  E++ £699  E++ £799  E++
Somm F2.9 Marco IX ATX Tolona.  55-00mm F4.6.3 Mp. 01 Sigma.  55-00mm F4.6.3 Mp. 01 Sigma.  55-00mm F4.6.3 Mp. 01 Sigma	E++ E299 E++ E649 Bit E++ E649 Mint- 1789 E++ E649 E++ E649 E++ E649 E++ E649 E++ E749 E++ E75 E++ E75 E++ E75 E++ E79
Somm F2 B Marco IX AT Valoria.  50-500mm F4-63 Vp. 00 Sigma 5.  50-500mm F4-65 Vp. 00 Sigma 5.  50-200mm F4-65 Vp. 00 Sigma 5.  70-200mm F4-65 Vp. 00 Sigma 5.  70-200mm F4-65 Vp. 00 Sigma 5.  70-200mm F4-65 Vp. 00 Sigma 5.  70-500mm F4-65 Vp. 00 Sigma 5.	E++ C299 E++ E699 E++ E699 E++ E699 E++ E699 E++ E699 E++ E699 E++ E799 E++
Somm F2.9 Marco DX ATX Tolona.  55-00mm F4.6.3 Mg. 00 Sigma.  55-00mm F4.6.3 Mg. 00 Sigma.  55-00mm F4.6.3 Mg. 00 Sigma.  55-00mm F4.6.5 Mg. 00 Sigma.  55-20mm F4.6.5 Mg. Sigma.  55-20mm F4.5.6 DX Sigma.  55-20mm F4.5.6 DX Sigma.  55-20mm F4.5.6 DX Sigma.  57-20mm F4.5 Mg. DX Sigma.  70-21mm F4.5 Mg. DX Sigma.  70-21mm F4.5 Mg. DX Sigma.  70-20mm F4.5 Sigma.	E++ £299 E++ £649 E++ £649 E++ £649 E++ £649 E++ £649 E++ £649 E++ £669 E++ £769 E++ £776 E++
Simm P2 Bill Marco IX ATX Talaina.  5-500mm F4-63 Zup OB Sigms 5-500mm F4-65 APS ON C EVEN Mison. 5-500mm F4-65 DO F40 Sigms Sigms 60mm F2 DI III J Marco Tarmon 7-200mm F4-65 APS ON C EVEN Sigms 7-200mm F4-65 APS ON C EVEN Sigms 7-200mm F4-65 APS ON Bill C EVEN APS 8-200mm F4-55 APS API V BILL C EVEN APS 8-200mm F4-55 APS API V BILL C EVEN APS 8-200mm F4-55 APS API V BILL C EVEN APS 8-200mm F4-55 API V BILL C EVEN APS 8-200mm F4-5	E++ 6299 E++ 6599 E-+ 6599
Somm F2.9 Marco IX AT Valoria.  55-00mm F4.6.3 Vp.0 D6 Sigms 55-00mm F4.6.5 Vp.0 Sigms 55-00mm F4.6.5 Vp.0 Sigms 55-00mm F4.6.5 Vp.0 Sigms 75-00mm F4.6.5 Vp.0 Sigms 70-20mm F4.6.5 Vp.0 Sigms 70-20mm F4.6.5 Vp.0 Sigms 70-30mm F4.6.5 Vp.0 Sigms 80-30mm F4.6.5 Vp.0 Sigms 80-30mm F4.6.5 Vp.0 Vp.0 Sigms 80-30mm F4.6.5 Vp.0 Vp.0 Sigms 80-40mm F4.6.5 Vp.0 Vp.0 Sigms	E++ 2299 E++ 6498 Bit = 6498 Bit = 6498 E++ 64998 E++ 6498 E++ 64998 E++ 6499
Somm F2 Marco IX AT Valoria.  55-00mm F4-63 Vap O 6 Sigms.  55-00mm F4-65 Vap O 6 Sigms.  55-00mm F4-65 Vap O 6 Sigms.  75-00mm F4-65 Vap O 8 Sigms.  75-00mm F4-65 Vap O 6 Sigms.  75-00mm F4-65 Vap O 6 Sigms.  75-00mm F4-65 Vap	E+ 1296 E+ 1990 Mrt - 1919 Mrt - 1919 Mrt - 1919 Mrt - 1919 E+ 1400 E+ 1400 E+ 1400 E+ 1400 E+ 1200 E+
Somm F2 B Marco IX AT Valoria.  5-50mm F4-63 Up to 15 Sigms 1  5-20mm F4-63 Up to 15 Sigms 1  5-20mm F4-63 Up to 15 Sigms 1  7-20mm F4-64 Up to 16 Sigms 1  7-20mm F4-65 Up to 16 Sigms 1  7-20mm F4-65 Up to 15 Sigms 1  8-16mm F4-65 Up to 15 Sigms 1	E+ 1299 B+ 1599 B+ 159
Somm P.2.9 Marco Dr. ATX Tolona.  55-00mm F.4.6.3 Mg. on D Sigma.  55-00mm F.4.6.3 Mg. Sigma.  55-00mm F.4.6.3 Mg. Sigma.  55-00mm F.4.6.3 Mg. Sigma.  55-00mm F.4.6.3 Mg. Sigma.  50-00mm F.4.6.3 Mg. Sigma.  70-210mm F.4.3 Mg. Sigma.  70-210mm F.4.5.3 Mg. Sigma.  70-200mm F.4.5.3 Mg. Mg. Sigma.  70-00mm F.4.5.3 Mg. Mg. Sigma.  80-400mm F.4.5.3 Mg. Mg. Nikom.  70-00mm F.4.5.3 Mg. Mg. Nikom.  80-400mm F.4.5.3 Mg. Nikom.  80-400mm F.4.5 Mg. Nikom.	E+ 1296  E+ 1989  E+
Somm F2.9 Marco Dt. ATX Tolonia.  5-500mm F4.6.3 Vp.0 D Sigme. 5-500mm F4.6.5 Vp.0 D Sigme. 7-200mm F4.6.5 Vp.0 D Sigme. 7-200mm F4.6.5 Vp.0 Sigme. 7-200mm F4.6.5 Vp.0 Sigme. 7-300mm F4.6.5 Vp.0 Sigme. 8-200mm F4.6.5 Vp.0 Sigme. 8-34.400mm F4.6.5 Vp.0 Sigme. 8-34.400mm F4.6.5 Vp.0 Vp.0 Vp.0 Sigme.	E+ 1299 B+ 1999 B+ 199
Somm F2.9 Marco IX. ATX Indiana.  5-500mm F4.6.3 Mg. on G Sigma. Sign 5-500mm F4.6.3 Mg. on G Sigma. Sign 5-500mm F4.6.3 Mg. on G Sigma Sign 5-500mm F4.6.5 Mg. Sigma Sign 5-500mm F4.6.5 Mg. Sigma Signa 5-500mm F4.6.5 Mg. Sigma Signa 6-500mm F4.6.5 Mg. Sigma Signa 6-500mm F4.6.5 Mg. Sigma Signa 6-500mm F4.6.5 Mg. Sigma Signa 7-2-200mm F4.6.5 Mg. Sigma Signa 7-2-200mm F4.6.5 Mg. Sigma Signa 7-2-200mm F4.6.5 Mg. Marco Signa Signa 7-2-200mm F4.6.5 Mg. Mg. Signa Signa Signa 7-2-200mm F4.6.5 Mg. Mg. Signa Signa Signa Signa F4.6.5 Mg. Signa Sign	E + 1226 E + 1260 E +
Somm P.2.9 Marco Dr. ATX Tolonia.  5-500mm F.4-6.3 Vp. 00 Sigma.  7-200mm F.4-6.3 Vp. 00 Sigma.  7-200mm F.4-6.3 Vp. 00 Sigma.  7-200mm F.4-6.3 Vp. 00 Sigma.  7-300mm F.4-6.3 Vp. 00 Sigma.  8-200mm F.4-6.3 Vp. 00 Sigma.  18-200mm F.4-6.3 Vp. 00 Sigma.  18-200mm F.4-6.3 Vp. Vp. 00 Sigma.	E+ 1298 B+ 1598 B+ 159
Somm F2 Marco IX AT Valoria.  55-00mm F4-63 Vp. 00 Sigms. 55-500mm F4-63 Vp. 00 Sigms. 55-500mm F4-63 Vp. 00 Sigms. 55-500mm F4-63 Vp. 00 Sigms. 55-200mm F4-56 Vp.	E + 1299  B + 1299  B + 1549  B + 1549  B + 1549  E + 1649
Somm F2.9 Marco IX ATX Tolom.  5-50mm F4.45 20 no 15 Sigms.  7-20mm F4.45 20 no 15 Sigms.  7-20mm F4.55 20 no 15 Sigms.  8-20mm F4.55 20 No 15 Sigms.  13-40mm F4.55 20 No 15 Sigms.  14-40mm F4.55 20 No 15 Sigms.  14-40mm F4.55 20 No 15 Sigms.  14-40mm F4.55 20 No 15 Si	E+ 1296 E+ 1596 Mrt. 281 Mrt. 281 Mrt. 281 Mrt. 281 Mrt. 281 E+ 164 E+ 168 E+ 168 E+ 168 E+ 179 E+ 1
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Somm F2.9 Marco IX. AT Valoria.  5-50mm F4.6.3 Vap. OB Sigma.  5-50mm F4.6.5 MS Sigma.  5-20mm F4.6.5 MS Sigma.  5-20mm F4.6.5 MS Sigma.  5-20mm F4.6.5 MS Sigma.  7-20mm F4.6.5 MS CO SISM.  7-20mm F4.6.5 MS DI Sigma.  7-20mm F4.6.5 MS DI Sigma.  7-20mm F4.6.5 MS DI Sigma.  7-20mm F4.6.5 MS MS Sigma.  7-20mm F4.6.5 MS MS Sigma.  7-20mm F4.6.5 MS MS MS Sigma.  7-20mm F4.6.5 MS MS MS Sigma.  8-20mm F4.6.5 MS MS MS Sigma.  8-10mm F4.6.5 MS MS MS MS Sigma.  8-10mm F4.6.5 MS MS MS MS Sigma.  8-10mm F4.6.5 MS MS MS MS MS Sigma.  8-10mm F4.6.5 MS	E + 1226  E + 1260  R
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PAZO Unionie Body Chry Nikon Exc /	
FW2UTrome Body Unity Nikon	E+ £125
FM2N Black Body Uniy Nikon	E+/E++ £159 - £1/5
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FT2 Black Body Only Nikkormat Exc /	E++ £49 - £119
FT2 Chrome Body Only Nikkormat	E+ £79
FT3 Black Body Only Nikkormat	E+ £89
FTN Black Body Only Nikkormat	E+ £79
28-45mm F4 5 Al Nikon	F+ £179
28-80mm F3 5-4 2 SP Tammon	F_ C40
28-85mm F2 5-4 5 AIC Milron	E+ 600
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28mm F3.5 PC Snirt Nikon	£++ £340
35-105mm F3.5-4.5 AlS Nikon	E+ £79
35-135mm F3.5-4.5 Tamron Tamron	Ε+ £49
35mm F1.4 AIS Nikon	E++ £549
35mm F2 AIS Nikon	E+/E++ £239 - £349
35mm F2 8 AIS Nikon Exc./	F++ 969 - 9149
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43-86mm F3.5 Non Al Nikon	£+£/3
45mm F2.8 GN Auto Nikon	E+ £149 - £175
45mm F2.8 P Nikon	E++/Mint- £249
50-250mm F3.5-4.5 Al	E+ £19
50-250mm F4-5.6 ATX Tokina	E++ £39
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50mm F1 2 AIS Nikon	Mint- 9500
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SOMM F2.8 Als Micro Nikon	t+/t++ £145 - £1/5
55MM F3.5 Al Micro Nikon	£+£5!
7.5mm F5.6 Fisheye Nikon	E++ £499
70-210mm F3.5-4.5 Apo Sigma	E+£59
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70-210mm E4-5 6 HC Sinma Sinma	F_ 989
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00 200mm C4 C M Miles	E+ £125
80-200mm F4.5 Al Nikon	E+ £125
80-200mm F4.5 Al Nikon 80-210mm F3.8-4 Tamron	As Seen 659 E+ 638
80-200mm F4.5 Al Nikon	
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90-000mm F4 5 Al Wilson Somm F1 2 Als Wilson Somm F1 4 Als Al Wilson Somm F1 8 Als Silkon Somm F1 8 Als Silkon T8 Als Silkon	E+ £123 As Seen £50 E+ £35 E+ £945 E+ £146 Exc £96 E++ £145
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80-200mm F4-5 Al Nikira 80-210mm F3-8-1 Tamon 80-210mm F3-8-1 Tamon 85mm F2 AS Nikira 100mm F2-5 Al Nikira 105mm F2-5 Al Nikira 135mm F2-5 AS Nikira 135mm F2-8 Un Al Nikira 135mm F3-5 Al Nikira	E+ £128 As Seen £36 E+ £136 E+ £146 E+ £146 E+ £146 Exc £996 E+ £16 E+ £16 Exc £996 E+ £16
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1DS Mk-1 body box		
APS-H SENSOR		Exc. Esto
1D MKIV body	E	xc++£2599
EOS 1D MKIV Body Box		M- £2999
EOS 1D MKIII Body Box		Mint £1299
EOS 1D MKIII Body Box	Е	xc++ £1099
EOS 1D MKIII Body BoxAPS-C SENSOR		EXC++ £999
EOS 10D body		Exc++ £99
EOS 30D body		
EOS 40D body		
EOS 40D body		Exc+ £299
EOS 60D body box		
EOS 300D + 18-55mm		
EOS 400D + Cosina 19-35 EOS 400D Body box		
450D + 18-55 IS Box		
EOS 50D Body Box		
EOS 60D + 17-85mm IS		
EOS 7D body Box		Mint- £899
CANON "L" SERIES ZOO	M L	ENSES
20-35mm f2.8 L hood, filter		
24-70mm f2.8 L box, L/H, case		
28-300mm f3.5/5.6 L IS box		
70-200mm f2.8 L box		
70-200mm f2.8 L IS box		
100-400mm f4.5/5.6 L IS Box		Fxr++ P979
CANON "L" SERIES PRIN		
50mm f1.2 L box		
180mm f3.5 L macro box		
200mm f2.8 L MkII box		
200mm f1.8 L + case		
300mm f4 L IS + case		
300mm f2.8 L IS + case		
All Tripod Collar	comorn	Mint £4999
CANON EXTENDERS		
1.4x Mkil box		.Mint-£249
2.0x Mkll box		
2.0x Mkli		
2.0x Mk-1		Exc+ £159
2.0x Mk-1		Mint- £179
CANON EF/EFS LENSES EFS 17-85mm IS box		May coop
EFS 15-85mm IS USM Box		
EF 20-35mm f3.5/4.5 USM		
EF 20-35mm f3.5/4.5 + Hood		
EF 28-135mm IS USM = Hood		
EF 28-135mm IS USM		
EF 70-210mm f3.5/4.5 USM		
EF 75-300mm f4/5.6 USM + Hood		
EF 75-300mm Mkill EF 75-300mm Mkill + Filter		Mint C100
EF 80-200mm MkII		
EF 28mm f2.8 Box		
EF 50mm f1.4 USM		Mint- £239
EF 50mm f1.8 Mkl		.Mint-£149
EF 100mm f2.8 Macro Box		Exc++ £299
EOS ACCESSORIES		Exc++ £149
		F 0400
550EX Speedlite		
220EX Speedite	0.00103	Mint £119
WFT-E4 IIB Transmitter		
BG-E4 (5DMKI)		Mint-£79
BG-E6 (5DMkil)		Exc+ £129
BG-E9 (60D)		
LPE4 (1dS/1D Mark 3 Series)		Mint £99
LPE8		£20
NB2 LH		
Drop-In 52mm Polariser		
EF 12mm tube		
Ray Flash Ring		Mint £99
RS 80 N3		Mint £30
Aquatech Sports Shield Model SS-300 B		
Aquatech Sound Blimp		
ACK-E2		
CPE4 Box		
Angle Finder C Box		
31 KOL N		_
Aquatech sound blimp designed for 1D M with EF24-70 f2.8 L Mk-1		

ED DAN	9
EOS PRO 35MM SLR	
EOS 1N RS body box	Mint-£399
EOS 1N body	Mint- £249
EOS 3 body	Exc+£195
SIGMA EOS FIT	
150mm (2.8 APO Macro HSM	Mint- £449
70-300mm f4/5.6 DG	Mint- £129
70-300mm f4/5.6 DL	
100-300mm f4 APO DG	
Sigma 95mm CPL + Case	Mint E99
TOKINA EOS FIT 12-24 f4 IF DX MkII	Mint £349
REALLY RIGHT STUFF	Mint £349
Angle Bracket 1D MkIV	Mint COO
Tripod Plate BL MkIII fits Series III 1DS + 1D	Mint, FQQ
TIFFEN FILTERS	
	Mint £100
77mm CPL + 812 warm	Mint £100
Complete with Tiffen case	
CANON FD SYSTEM	
F-1 AE body box	Mint £899
A1 + 50mm f1.8	Exc++ £199
AE1-Program + 50 f1.8	£179/199
AE1 + 50mm f1.8	Exc++£139
AE1 + 50mm f1.8	
AE1 + 50mm f1.8	
FTB QL + 50mm f1.8	Exc++ £249
Angle Finder B	Mint- £79
Canon Booster Box, Case Pellix QL or FTQL	
Photomicro Unit F	
F4/F3 Camera Holder	
Macroholder MNA-52 Adapter	
FD Winder A	
FD Winder A	Mint- E39
FD Speedlite 244T	
FD Speedite 300TL	
FD 28mm t2.8	
FD 28mm (2.8	
FD 35mm f2 SSC breech lock	
FD 35mm (2.8	
FD 50mm f1.2 L	
FD 50mm f1.2	Mint £300
FD 135mm f3.5 B/L	Fyc++ £80
FD 200mm f4 Macro	
FD 200mm f4	
FD 500mm f4.5L:	
FD 70-210mm f4	
FD 70-210mm f4	
FD 100-300mm f5.6	
FD 50-300mmmm f4.5L	Mint £999
FD 2XB Extender	
FL 50mm 11.8	Mint- £49
SUPER 8 CINE	
Bolex 150 Super	
Canon Auto Zoom 518	
Canon Auto Zoom 814	Exc++ £249
OLYMPUS SYSTEM	F 005
Winder 2	EXC++ E25
Vivitar Series 1 28-90mm	Evot 670
Zuiko 35-70mm f4	
Zuiko 35-70mm f3.5/4.5	
Zuiko 75-150mm 14	
Zuiko 70-210mm (4.5/5.6	
Tokina 70-210mm f4/5.6	Exc++ £29
Hoya HMC 200mm f3.5	Exc+ £25
Olympus Trip 35	Exc++ £69
Olympus MJU-1	Exc++ £49
KODAK CIRCA 1950s	2 :532
Retina 1A + case	EXC+ £129
Retina 11C + case	
Retinette 1A + case	Mint-£99
Retinette 1B, Hood, Filter, Case	
CONTAX G SYSTEM	EXU** E 123
90mm f Sonnar + Hood	Exc++ £349
TLA 280 Speedlite	Mint- £199
TLA-20 Speedlite	Mint-£49
DIGITAL COMPACTS / ACCES	SORIES
Leica D Lux 3 box	Mint-£249
Powershot G9	
Powershot G7	Exc++ £129
Ricoh GXR + 24-72mm	E 0010
Ricoh 50mm f2.5 Macro	Exc++ £399
Ricoh 50mm f2.5 Macro	Exc++ £399 Exc £129
Ricoh 50mm f2.5 Macro Ricoh GX100 Box Ricoh GX200 + V/F box	Exc £129 Mint £169
Ricoh 50mm f2.5 Macro Ricoh GX100 Box Ricoh GX200 + V/F box Ricoh P10 28-300 box	Exc++ £399 Exc £129 Mint £169 Mint- £149
Ricoh 50mm 12.5 Macro Ricoh GX100 Box Ricoh GX200 + V/F box Ricoh P10 28-300 box Ricoh S10 24-72mm box	Exc++ £399 Exc £129 Mint £169 Mint- £149 Mint- £199
Ricoh 50mm (2.5 Macro Ricoh GX100 Box Ricoh GX200 + V/F box Ricoh P10 28-300 box Ricoh S10 24-72mm box Ricoh GF-1 flash box Ricoh TC-1 box	Exc++ £399 Exc £129 Mint £169 Mint- £149 Mint- £199 Mint- £129 Mint- £69
Ricoh 50mm 12.5 Macro Ricoh 50x100 Box Ricoh GX200 + VIF box Ricoh 910 228-300 box Ricoh 910 228-300 box Ricoh 510 24-72mm box Ricoh 16-1 box Ricoh 17-1 box Ricoh 16-1 box	Exc++ £399 Exc £129 Mint £169 Mint- £149 Mint- £129 Mint- £69 Mint- £29
Ricoh Samm 2.5 Miero Ricoh GX (100 Bax Ricoh GX (200 + V/F bax Ricoh F10 28-900 bax Ricoh S10 24-72mm bar Ricoh S10 24-72mm bar Ricoh TC-1 bax Ricoh HA-2 bax Ricoh GF-1 fissi bax	Exc++ £399
Ricoh 50mm 12.5 Macro Ricoh 50x100 Box Ricoh GX200 + VIF box Ricoh 910 228-300 box Ricoh 910 228-300 box Ricoh 510 24-72mm box Ricoh 16-1 box Ricoh 17-1 box Ricoh 16-1 box	Exc++ £399

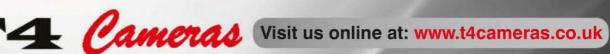
D3000 + 18		
	DIGITAL SYSTEM	
D300S hort	1-55mm VR	
	y box	
	.8D fisheye	
	mm DX, VR, Hood nm f2.8D + HB-23	
	nm GVR	
	m f2.8/4D + HB25	
	)mm GDX	
	rm f4.5/5.6	
	1f1.8	Exc++ £9
	NIKON AF	10 . 000
	N5.6 HSM	
	f3.5/5.6 DC	
	f3.5/5.6 DG OS HSM	
	f4/5.6 DC	
55-200mm	HSMDC + hood	Mint- £9
	35MM FILM SLR	
F2 Photomi	c + 50mm f2	Exc++£49
	10	
Milder 10m	m f2.8 Al Fisheye	Mint CEO
Mikkor 24m	m f2.8 AIS	Evo+ £36
	0mm f4 AIS	
	m f3.5 PC	
	m f2.8 Al	
Rokina 38-1	35mm f3.5 Al	Exc++£14
	10mm f4.5 AIS	
	m f1.8 Kogaku	
	f2.5 AIS	
	f2.5 Al	
	f4 AIS Micro	
	11 Tube	
	12 Tube	
	3 Tube	
	1,12,13 Tubes	
Nikon 72mi	n LIBC	Mint £6
	3	
Nikon HB-2	0	Mint- £2
HASSE	LBLAD XPAN	
Xpan Body	clw 45mm f4	Mint £159
Apan sumn	14	
All boxed in	Mint condition A 645 OUTFIT	
MAMIY 645 Pro TL	body, drive unit extra film back +	
MAMIY 645 Pro TL 45mm f2.8,	80mm f2.8, 150mm f2.8	Exc++£89
MAMIY 645 Pro TL 45mm f2.8, HASSE	80mm f2.8, 150mm f2.8 ELBLAD 500CM OUT	Exc++£89 <b>FFIT</b>
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF	80mm f2.8, 150mm f2.8 ELBLAD 500CM OU* , 80mm f2.8 (prism finder not Ha	Exc++£89 <b>FFIT</b> ssel)
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF	80mm (2.8, 150mm (2.8 ELBLAD 500CM OU" , 80mm (2.8 (prism finder not Ha	Exc++£89 <b>FFIT</b> ssel)
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF	80mm f2.8, 150mm f2.8 ELBLAD 500CM OU* , 80mm f2.8 (prism finder not Ha	Exc++ £89 <b>FFIT</b> ssel) Exc++ £69
MAMIY 645 Pro TL 45rnm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4	80mm 12.8	Exc++£89 FFIT ssel)Exc++£69 5rnm f4, , cased
MAMIY 645 Pro TL 45mm (2.8, HASSE 500M, WLF PENTA Body + AE 105mm (2.4	80mm 12.8, 150mm 12.8	Exc++£89 FFIT ssel)Exc++£69 5mm f4, , casedM-£149
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4	80mm 12.8, 150mm 12.8 ELBLAD 500CM OU* , 80mm 12.8 (prism finder not Ha  X 6X7 OUTFIT meter prism wooden hand grip 4 , 200mm 14 2x corverters, filters El 6X6 ACCESSORIE	
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr	80mm (2.8, 150mm (2.8	
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr Rolleikin +	80mm (28, 150mm (28  LBLAD 500CM OU*, 80mm (28 (prism finder not Ha  X 6XX OUTFIT  meter prism vooden hand grip 4  1, 200mm (42 converters, filters  EI 6X6 ACCESSORIE  ilier hood MB leather needs atte	Exc++£89 FFIT ssel)Exc++£69 6mm f4, , casedM-£149 ESMc£c4
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr Rolleikin + Rollei yeltor	80mm (28, 150mm (28	Exc++£89 FFIT ssel)Exc++£69 6mm f4, , casedM-£149 ESMc£c4
MAMIY 645 Pro TL 45rnm f2.8, HASSE 500M, WLF PENTA Body + AE 105rnm f2.4 ROLLE Rollei magr Rolleikin + Rollei yellor MAMIY	80mm (28, 150mm (28  LBLAD 500CM OU*, 80mm (28 (prism finder not Ha  X 6XX OUTFIT  meter prism vooden hand grip 4  1, 200mm (42 converters, filters  EI 6X6 ACCESSORIE  ilier hood MB leather needs atte	Exc++£89  FFIT  SSSEI)  Exc++£69  Frrm 14,  , cased  M-£149  ES  Exc++£7  Exc++£3
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr Rolleikin + I Rollei yelfor MAMIY C330F + M	80mm I2.8, 150mm I2.8  £BLBLAD 500CM OUT  80mm I2.8 grism finder not Ha  X 6X7 OUTFIT meter prism wooden hand grip 4  , 200mm I4.2 x converters, filters  El 6X6 ACCESSORIE  filter hood Mil leather needs atte case.  wilgreen + case.  A 6X6 SYSTEM  many Seder 106mm I3.5 DS.	Exc++ £89  FFIT  ssel)  Exc++ £69  Frm 14,  , cased  M- £149  ES  nfionExc £6  Exc++ £7  Exc++ £3
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr Rolleikin + I Rollei yeltor MAMIY C330F + M Mamiya-Se	80mm (2.8, 150mm (2.8) LIBLAD 500CM OUT 80mm (2.8, (prism finder not Ha X 6X7 OUTFIT meter prism sooden hand grip 4 , 200mm (4.2, converters, filters El 6X6 ACCESSORIE differ hood MB leather needs afte case. A 6X6 SYSTEM	Exc++ £89  FFIT  ssel)  Exc++ £69  Frm 14,  , cased  M- £149  ES  nfionExc £6  Exc++ £7  Exc++ £3
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF PENTA Body + AE 105mm f2.4 ROLLE Rollei magr Rolleikin + Rollei yellor MAMIY C330F + M Mamiya-Se PENTA K1000 SE +	ELBLAD 500CM OUT  Bomm 12.8 (prism finder not Ha  X 6X7 OUTFIT meller prism wooden hand grip 4  200mm 14.2 to converters, filters  El 6X6 ACCESSORIE differ hood MB leather needs afte case.  4 6X6 SYSTEM amply Selder 106mm 13.5 DS.  Let 55mm 14.5.  X PK SYSTEM  X PK SYSTEM  X PK SYSTEM	Exc++ £89  FFIT  SSE()  Exc++ £69  Frim 14,  , cased M- £149  ES Exc++ £3 Exc++ £3 Exc++ £29 Exc++ £19
MAMIY 645 Pro TL 45mm f2.8, HASSE 500M, WLF 500M, WLF 105mm f2.4 ROLLE Rollei magr Rolleikin ++ Rollei yefor MAMIY C330F + M Mamiya-Se PENTA K1000 SE + K1000 + 55	80mm R.8, 150mm R.8,  ### RELAD 500CM OUT  1,80mm R.8, forism finder not Ha  X 6X7 OUTFIT meter prism wooden hand grip 4  1,200mm H.2 zc converters, filters  El 6X6 ACCESSORIE  ### RELACED SORIE ### RELACED SOR	Exc++ £89  FFIT  SSEI)  Exc++ £69  Fmm 14,  , cased  M- £149  ES  Exc++ £79  Exc++ £29  Exc++ £19  Mint- £19  Exc++ £19
MAMIY 645 Pro TL 45rmm 12.8, HASSE 500M, WLF PENTA Body + AE 105rmm 12.4 ROLLE ROLLE ROLLE ROLLE ROLLE ROLLE ROLLE ROLLE K1003 F + M Mamiya-Se PENTA K1000 S + S K1000 F + S K1000 F + S	80mm (2.8, 150mm (2.8) LIBLAD 500CM OUT 80mm (2.8, (prism finder not Ha X 6X7 OUTFIT meter prism wooden hand grip 4 , 200mm (4.2 stores). El 6X6 ACCESSORIE ellier hood MB leather needs afte case. wildrean + case. A 6X6 SYSTEM amilya Sekor 105mm (3.5 DS kec 55mm (4.5 NS X PK SYSTEM form (1.8 SNC). In T. SMC-M. Imm (1.7 SMC-M. Imm (1.8 SMC). In T. SMC-M. I	Exc++ £89 FFIT SSE() Exc++ £69 Fmm 14, cased M- £149 ES Exc++ £7 Exc++ £29 Exc++ £19  Mint- £19 Exc++ £19 Exc++ £19
MAMIY 645 Pro TL 45rm 12.8.  HASSE 5500M, WLF PENTA Body + AE 105rm 12.4  ROLLE ROLLE ROLLE ROLLE ROLLE KI	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT 8, 80mm 12.8 (prism finder not He X 6X7 OUTFIT meter prism wooden hand grip 4 1, 200mm 14.2 x converters, filters EI 6X6 ACCESSORIE filter hood MB leather needs atte- scase. wilgreen + case. A 6X6 SYSTEM amily Selvin 105mm 13.5 DS ker 55mm 14.5 X PK SYSTEM 50mm 11.5 SMC-2 mm 11.5 SMC-2 mm 11.5 SMC-2 mm 11.7 SMC-3 Body.	Exc++ £89 FFIT SSE() Exc++ £69 Fmm 14, cased M- £149 SS Exc++ £7 Exc++ £7 Exc++ £19 Exc++ £19 Exc++ £19 Exc++ £19 Exc++ £19
MAMIY  645 Pro TL 1  45rm 12.8, 45rm 12.8, 45rm 12.8, 45rm 12.8, 45rm 12.8  PENTA  Body + AE  ROLLE	ELBLAD 500cM C28  ELBLAD 500cM OUT  Somm 128 (prism finder not Ha  X 6X7 OUTFIT  meter prism wooden hand grip 4  , 200mm H2 2x converters, filters  El 6X6 ACCESSORIE  differ hood MB leather needs afte case.  A 6X6 SYSTEM  anilya Selor 105mm 13 5 DS  xx FX SYSTEM  - 50mm 13 7 SMC-M  mm 11 7 SMC-M  mm 11 7 SMC-M  mm 11 7 SMC-M  Body	Exc++ £89 FFIT ssel) Exc++ £69 Fmm 14, , casedM-£149 Exc++ £3Exc++ £3Exc++ £19Minl- £19 Exc++ £19Exc++ £19Exc++ £19Exc++ £19
MAMIY  645 Pro TL  45mm 12.4  45mm 12.4  FORM  F	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT. 80mm 12.8 (prism finder not Ha X 6X7 OUTFIT meter prism wooden hand grip 4, 200mm 14.2 x converters, filters set filter hood MB leather needs after sease. 81 6X6 ACCESSORIE filter hood MB leather needs after sease. 82 6X6 SYSTEM season 12.5 S. X PK SYSTEM 50mm 13.5 DS. ker 55mm 14.5 S. X PK SYSTEM 50mm 11.5 MCC mm 11.7 SMC-M.	Exc++ £89 FFIT ssel) Exc++ £69 Fmm 14, , cased Exc++ £79
MAMIY  645 Pro TL  45mm 12.8  550M, WLF  PENTA  Body + AE  105mm 12.4  ROLLE  R	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT. 80mm 12.8 (prism finder not Ha X 6X7 OUTFIT melter prism wooden hand grip 4, 200mm 14.2 x converters, filters set in 6X6 ACCESSORIE filter hood MB leather needs after sease. 81 6X6 ACCESSORIE miler hood MB leather needs after sease. 82 6X6 SYSTEM wild prism 12.5 S	Exc++ £85 Frm 14, cased M- £145 ES ntion .Exc £6 Exc++ £25 Exc++ £15 Exc++ £
MAMIY 445 Pro T. I. 45m rt.2.4 45	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT , 80mm 12.8 (prism finder not Ha X 6X7 OUTFIT meter prism wooden hand grip 4 , 200mm 14 2x converters, filters EI 6X6 ACCESSORIE differ hood MB leather needs atte case. A 6X6 SYSTEM analys Sekor 105mm 13.5 DS kor 55mm 14.5 X PK SYSTEM	Exc++ £85 FFIT ssel) Exc++ £65 Fmm 14, , cased M- £145 ES Sifton Exc £6 Exc+ £7 Exc++ £15 Exc++ £15 Exc++ £15 Exc++ £16 Exc++ £2 Exc++ £3 Exc++ £3 Exc++ £4
MAMIY 445 Pro TL 45mm 12.3	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT 8, 80mm 12.8 (prism finder not Ha 28, 60mm 12.8 (prism finder not Ha 28, 200mm 14.2 to converters, filters 18 16X6 ACCESSORIE	Enc++286  Enc++2
MAMIYY  645 Pro TL  445 Pro TL  445 Pro TL  445 Pro TL  445 Pro TL  455 Pro TL	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT , 80mm 12.8 (prism finder not Ha X 6X7 OUTFIT meter prism wooden hand grip 4 , 200mm 14 2x converters, filters EI 6X6 ACCESSORIE differ hood MB leather needs atte case. A 6X6 SYSTEM analys Sekor 105mm 13.5 DS kor 55mm 14.5 X PK SYSTEM	Enc++286  Enc++2
MAMIYY 4645 Pth 1728, 48 454 Pth 1728, 48 454 Pth 1728, 48 455 Pth 1728, 4	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT. 80mm 12.8 (prism finder not He by 80mm 12.8 (prism finder not He by 12.0 (prism finder not He by 12.0 (prism finder not He by 12.0 (prism finder he by 12.0	Enc++286 Serim M, , cased M-E145 Serim M, Exc++276 Serim M, Serim
MAMIY  645 Pro II. 26  From II. 28. 500M, WLF  PENTA  Body + AE  105 rm II. 24. 500M, WLF  ROLLE  RO	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT. 80mm 12.8 (prism finder not Ha X 6X7 OUTFIT meller prism wooden hand grip 4 , 200mm 14.2 x converters, filters in the control of th	Enc++ 288 Serial
MAMIYY 645 Pro II ASS	Bolmin IZ.8, 150mm IZ.8  ELBLAD 500CM OUT  Bolmin IZ.8 (prism finder not Ha  X 6X7 OUTFIT  Thereby prism wooden hand grip 4  1, 200mm IA.2 (converters, filters  EI 6X6 ACCESSORIE  differ hood MB leather needs afte  case.  A 6X6 SYSTEM  analyse Selvo 105mm IA.5  X PK SYSTEM  both IA.5  SOFT IA.7 SMC-M.  Body  Case  C.M 50mm IA.4  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 14  E sel converter  Bellows M  X M42 SYSTEM  1 Hoopwall, 18 Lens  5 Hopman II.4  E SPECTION III.4  E SP	Enc++ 288 seal)  Enc++ 288 seal)  Enc++ 268 Serim M,  C, cased  M- E148 Seal  Enc++ 208 Enc++ 218 Enc++ 21
MAMIY  464 Prior II. A  550m, WLF  PENTA  Body + AE  6105mm 12.A  ROLLE	Bohmr IZ 8, 150mm IZ 8,  ELBLAD 500CM OUT  Bohmr IZ 8 (prism finder not Ha  X 6X7 OUTFIT meter prism wooden hand grip 4  , 200mm H 2x converters, filters  El 6X6 ACCESSORIE filter hood MB leather needs afte soase uligheen + case A 6X6 SYSTEM  amily Selver 105mm 13.5 DS  ker 55mm M 5.  X PK SYSTEM  50mm 11.5 SMC  mm 11.5 SMC  mm 11.5 SMC  M 00mm 12.8  AM 00mm 12.8  AM 00mm 12.8  AM 00mm 14.4  X M 42 SYSTEM  SHOWS ST 12 SMC  To rear converter  D Bellows M  X M 42 SYSTEM  SMC  M 50mm 11.4  X M 42 SYSTEM  SMC  M 50mm 11.4  SMC  SMC  SMC  SMC  SMC  SMC  SMC  SM	Enc+ 288 Service 1
MAMIY  145rm 12.8.  HASSE  50M, WLF  PENTA  60dy + & E  105rm 12.8.  ROLlei magr  Rolleikin +1  ROLlei magr  Rolleikin +1  ROLlei magr  Rolleikin +1  ROLlei magr  Rolleikin +1  PENTA  K1000 SE  K1000 SE  K1000 SE  FORDRIA LA  PENTA  ROLLei	Bohmr 12.8, 150mm 12.8  LELBLAD 500CM OUT  Bohmm 12.8 (prism finder not Ha  X 6X7 OUTFIT meller prism wooden hand grip 4  1, 200mm 14.2 x converters, filters  El 6X6 ACCESSORIE differ hood MB leather needs afte case.  Let 6X6 SYSTEM analys Selver 106mm 13.5 DS  Let 55mm 14.5  X PK SYSTEM  Somm 17.5 NoC-M  Imm 11.7 SNC-M  Imm 11.8 SNC  Let 64 (SNC)  Let 7 SNC-M  Imm 11.2 SNC  Let 80 J  Let 80 J	Enc++288   Sesal
MAMIY IL 445 From 12. II. 445 From 12. III. 445 From 12. III. 445 From 12. III. 455 From	80mm 12.8, 150mm 12.8 ELBLAD 500CM OUT 8, 80mm 12.8 grism finder not He 8, 80mm 12.8 grism finder not He 8, 200mm 14.2 to converters, filters 12 face ACCESSORIE 13 filter hood M8 leather needs afte 14 face ACCESSORIE 14 filter hood M8 leather needs afte 15 face ACCESSORIE 15 filter hood M8 leather needs afte 15 face ACCESSORIE 15 filter hood M8 leather needs afte 15 filter hood	Enc+ £89  From M., cased M. Frey Enc Fr
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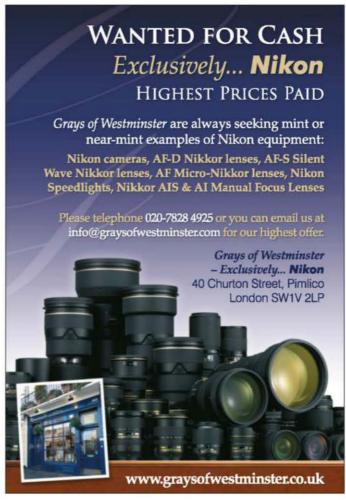
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# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**PERHAPS** it's because I live in one of the UK's most landlocked cities, but scuba diving has never really appealed to me. However, my eye was caught by this chunky, bright yellow amphibious camera in the '£10 box' during a local camera shop's annual clearout sale. We're not short of wet weather in Sheffield, so I thought, if nothing else, I could use it during one of the city's outdoor events this year.

The Motormarine II was introduced in 1989 and originally retailed for £299. Like so many film cameras, it has now been rendered obsolete by digital technology, and even speaking as a lover of film cameras I would have to say that if underwater photography did ever tempt me, I'd go for a digital model. There were no batteries in the camera when I bought it, so it was impossible to know whether it worked or not, but I decided to take a chance. If the worst came to the worst, this 'yellow submarine' could make an attractive paperweight.

The manufacturer, Sea & Sea, is still in business, and I was able to download a user manual from its website. This helped me fathom out how to access the camera's waterproof battery compartment which, when loaded with a set of AA batteries, seemed to show that everything worked OK - although I later discovered that one of the exposure indicator LEDs no longer lit up. For all its knobs and dials, it's really quite a simple camera, with a fixed shutter speed of 1/100sec and apertures from f/3.5-f/22. A throughthe-lens exposure meter is coupled to the aperture selector dial and as the dial is turned, a green LED in the viewfinder tells you when the exposure is correct. I never got the green light, as the one on mine doesn't work, but it's not really a problem - you just turn the dial until the red light goes out instead. As well as a built-in flash, there is provision for the attachment of a more powerful accessory flashgun, although

the use of underwater flash in British coastal waters tends to illuminate the fine particles of silt suspended in the water, obscuring the intended subject. As it turned out, murky water was not going to be a problem for me.

I was keen to try the camera with film, and with a weather forecast for heavy persistent rain, the time seemed right to load it up and brave the elements. There are also a number of fountains and water features that I could photograph from fresh angles without fear of damaging the camera. As luck would have it, a slight change in the meteorological



conditions meant the temperature dropped below zero, and the forecasted rain fell as snow. The fountains and water features were frozen, and my plans looked stymied. A hastily formulated plan B, involving my bath and the rubber ducks that share it with me, proved to be the way forward.

Being in a domestic bath rather than the open sea, I was forced to use the built-in close-up lens, which brings the focal distance down to 50cm. This additional lens lives permanently inside the body, behind the shutter, and is swung into the lens axis by means of a lever on the front of the camera. Cleverly, this also forces you to use an aperture of f/22, which not only maximises depth of field but also prevents overexposure when using the built-in flash at such a short distance. It wasn't until I was drying myself after getting out of the bath that it occurred to me that this untested second-hand camera could easily have had a leak, and shared some of the high voltage flash discharge with me. Luckily all was well, but no wonder the duck had a worried expression on its face. AP



To read more about Tony's 52 cameras project, visit http://52cameras.blogspot.com. To see more photos from the Motormarine II, visit www.flickr.com/photos/tony kemplen/sets/72157632962392617/

## Editorial

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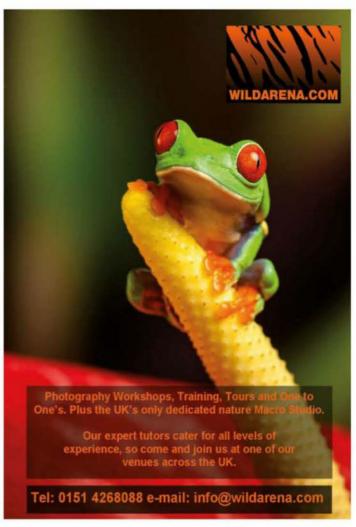
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# Phōtographer

Edited by **Debbi Alllen**, Production **Breandan Maguire**, Oliver Cotton, Patrick Fraser

# **IPC** INSPIRE



Ireland 14-15 Don't try and cover too much in one visit. It is better to spend some time trying to photograph only a few locations

# **Wales** 12-13

From mountains to valleys and much more. Wales has a lot to see

# South-west 22-23

Visit the Lochs, the mountains

and much more in this

North-west 8-9

The Lake District is just one the areas of great

beauty to shoot here

beautiful region

Spend some time on the Jurassic coast or shoot the lighthouses and moors in the region

# Welcome

With most household budgets getting ever tighter, an overseas holiday might seem a little out of reach. However, you don't have to go abroad to find white sand beaches, snowpeaked mountains or monolithic tombs to explore. The British Isles have diverse and beautiful landscapes, and we've gathered ten professional photographers to shed some light on the

# North-east 6-7

Spend some time on the coast to shoot piers and rugged seascapes

# East 18-191

The East of England offers the Norfolk Broads as well as the Essex landscape

# Midlands 10-11 i

This large region offers both city and rural locations, as we showcase here

South-east 20-21

From lovely Kent villages to stunning coastal places, we show you the best areas to shoot

# **London** 16-17

The capital city offers loads for the photographer willing to look further than the tourist traps

best places to point your lens this summer.

No matter whether you want to stay close to home, or venture further afield, there are plenty of destinations to choose from – 100 in fact. So pick up your camera and this essential location guide, and head out in search of your perfect vista.

**Debbi Allen** deputy editor

# Scotland



From capturing a slice of island life to bustling street scenes, shooting in Scotland offers plenty for the photographic wanderer, as professional **Dave Hunt** reveals



# How long have you lived in the area?

I moved up from Surrey to Highland Perthshire with my family in 1999 as a lifestyle change and have never looked back.

Do you have a favourite place to photograph in this area? Without doubt my favourite location for landscape photography is the Rannoch Moor and Glencoe region of the Scottish Highlands. The area not only boasts a variety of close and distant hill ranges and lochs but, being a vast wide-open area, offers good light from sunrise to sunset. Being high and remote means winters in the area are always cold with no shortage of snow, frost and mist. If you ever drive through the area, allow time for unscheduled photo stops.

What advice would you give people visiting the area to take photos? Plan

# SHOOTING SECRET

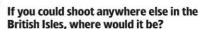
Prepare and prepare again and give some thought to the style of image you want to create before pulling the camera out of the bag. I see many photographers so in awe of the landscape that they forget why they are there. Study the work of others, but then try to make the shot your own.

your visit. Research locations, sunrise, sunset and tidal times. And remember to check the weather. Try and learn to predict weather patterns for the time of year you are going and always take precautions if venturing away from populated areas. Many people get caught out with adverse weather as a bright sunny day can become overcast with

wind and rain in under 30 minutes. Buy the best outdoor clothing you can afford.

Also, never underestimate the sheer size of the region and the time it can take to travel to different areas. Plan your shots so as to avoid taking along equipment you won't use, but allow yourself to be inspired. Scotland is one area where planning and creative imagination are more important than having an arsenal of the latest gadgets slowing you down.

In short, keep things simple. Give yourself time and enjoy the experience.



The Western Isles. Here you will find low sun for much of the year, not to mention Atlantic sunsets, extremely diverse terrain, friendly locals and plenty of history and character to explore with your close-up lenses. The area is sparsely populated, too. Getting around is a challenge but each island has its own features and photographic opportunities.





# DAVE HUNT PHOTOGRAPHY WORKSHOPS

I offer a range of workshops, from short introductory courses to masterclasses, in both landscape and studio work, with an emphasis on being creative rather than simply delivering technical knowledge. My most popular courses are the small group and one-to-one sessions where people have an understanding of their equipment but cannot capture the images they see in their mind's eye, or need to specialise in a particular aspect.

Taking a photograph is easy; creating an artistic or inspiring image requires skill, patience and a creative eye. So my training is tailored to giving individuals the knowledge, skills and, most importantly, the confidence to develop their own style of photography.

An image must invoke an emotion in the viewer. If it doesn't then it's no more than a documentary shot.

Most courses finish with a review of

our work and post-production of images on either laptops or iPads.

We currently offer five workshops including: Highland Photography Safaris, Small Group Landscape Photography Days, Fine Art Studio Workshops and iPhone and iPad Photography. A Photography Post Production course is planned for the near future. Prices vary but full details can be found on the website (see below).



For more information visit www.davehunt.eu









# Loch Lomond



Stretching 24 miles from the outskirts of Glasgow up into the Highlands, Loch Lomond has tended to be overshadowed

by Loch Ness. With its 30 islands, Lomond offers some spectacular views while its north-south orientation means that in winter it benefits from some wonderful low daytime sun.

# Rannoch Moor and Glencoe



From the iconic Buachaille Etive Mor to the range of lochs that run across the moor, this area is wild and remote vet offers

views that are relatively accessible. If you're prepared to venture away from the comfort of your car, the rewards can be vistas that are both stunning and individual.

# Torridon area



The coastal region around Loch Torridon and north towards Loch Maree is, in my view, a very underrated area of Scotland.

Rugged terrain, natural Scots pines and unspoiled heathlands make it an absolute treasure, especially in the autumn when the low sun on the rich heather and bracken makes for an amazing display of colour. Pack both wideangle and zoom lenses to capture wide vistas and detail shots.

# The Cairngorms



Scotland's second national park is a truly vast region, the central area having more in common with the Arctic wilderness than

anywhere else in Europe. It's also home to a large number of Scotland's Munro mountains. Access to most areas is only possible by foot from towns like Braemar. While the footpaths are well documented, don't expect to find a café – just stunning views to exercise your wideangle lenses.

# Western Isles



Skye, the Inner and Outer Hebrides and the many smaller islands that make up this vast area provide stunning

waterscape scenery and sunsets that make the long journey worthwhile. There is still evidence to be found of a time long past when the locals worked the land.

Perthshire Centrally located with a wide variety of landscapes to shoot.

The Trossachs The national park contains one of Scotland's only natural lakes.

**Glenshee** Steeped in history and legend with plenty of outdoor activities to capture.

Glen Nevis and Ben Nevis Two of the highest points in the British Isles.

Shetland Isles Located 50 miles off the northeast coast of Orkney.

# North-east

Shoot the Pennine hills or the North Yorkshire moors, or venture to the coast and find quaint fishing villages aplenty. **Keith Moss** guides us round



How long have you lived in the area? My wife and I have lived in Saltburn-by-the-Sea for nine years. We moved from West Yorkshire,

near Huddersfield, after

I came to the area for a visit. I knew the coastline was beautiful as I'd spent a lot of my childhood in Whitby. I came, saw a house I wanted to buy and then I spoke to my wife and said I want to move. I convinced her to have a look and within ten weeks we'd moved

Do you have a favourite place to photograph in this area? Flamborough on the east coast and Saltburn-by-the-Sea, where we live. Saltburn has a wroughtiron pier and I think it is beautiful. The old Victorian pier was the first iron pier to be built on the north-east coast, is the most northerly surviving British pier and the only remaining pleasure pier on the north-east coast. There's also the oldest surviving

# SHOOTING SECRET

A tripod is an essential tool, as are filters. I'd never be without my ND grad and polariser, and red, yellow and orange filters for black & white photography. The weather is always unpredictable in this area, so take proper clothing too, that way you won't ever need to rush to take the shot.

water-balanced cliff lift still in operation in the country. It's well worth a visit for photographers for all the history, as well as the coastal beauty.

What advice would you give people visiting this area to take photos? Not to rush. I always remember, in Whitby there used to be an old galleon ship, and everyone

would stop and try and take a photo from the same place. They'd never stop, look and take it in. If you do that you can find amazing new angles. I think the problem with digital is that you don't take time, you take lots of shots. With film you have to stand, look and make sure you get the right angle. Sadly, that ship is no longer there, but there must be lots of photos of it lying around, all taken from the same angle!

# If you could shoot anywhere else in the British Isles, where would it be?

My favourite other location is the Highlands of Scotland. I particularly love visiting and photographing Dungeness. Flamborough would be a close second, although that's in the north-east. From an emotional point of view, Flamborough is part of my childhood; it's very inspirational, moody, and powerful, I think. We visited a lot when I was younger, and although some places lose their appeal as you get older, I have found that Flamborough maintains its magic. Now I am able to capture that through photography.



# **KEITH MOSS COURSES**

TRADITIONALLY I'm a fashion and commercial photographer but I've always created art and black & white photography too. It's my way of communicating with the world. My passion is the black & white photography.

We recently started teaching other professional photographers at Teeside University, and I became passionate about teaching - I love passing on my knowledge to others.

We started opening up to amateur and semi-pro photographers about three or four years ago and we've had some brilliant feedback. The landscape courses and portrait courses both do really well. We're still growing and developing the website and our courses programme, as well as eBooks and other learning materials. We're very much at the start of this journey.

Our courses are suitable for beginners through to the more experienced photographers and cover everything from traditional film-based photo taking through to developing and printing your own images in the darkroom.

Prices for a two-day course in Northumberland start at £195, although other areas and courses are available. Visit the website for full details of dates, prices and locations.









# Flamborough



Marked by a stretch of rugged white cliffs surrounding a small village, Flamborough Head is an outdoor lover's paradise. The

coastline is a great base for birdwatching, hiking along windswept paths and sea canoeing around the bay. There's also a scenic nature reserve and two ancient lighthouses nearby.

# Saltburn-by-the-Sea



It is aesthetically beautifully. There's still a wrought-iron pier and it lies in the heart of the Tees Valley, surrounded by the

North York Moors. The area offers surprising contrasts, ranging from towering cliff faces to rolling countryside. There are lots of beautiful buildings in the area to shoot, as well as landscapes.

# Staithes



It's quaint and one of those places where the road stops and you have to walk to reach it. It's an old fishing village. Once one

of the largest fishing ports on the east coast, Staithes has a sheltered harbour, bounded by high cliffs and two long breakwaters. It's a lovely, ornate little place.

# North Yorkshire moors



One of the most beautiful areas in England, with rolling hills, limestone crags and lush countryside. It provides some

of the most stunning and diverse landscape opportunities, from ancient trees to village life, moorland to woodland and more.



South Gare, from a photographic point of view, is stunning. It is an area of reclaimed land, and although

access is slightly restricted due to a private road, when you do get to the fishing harbour there's a lovely lighthouse as well as Paddy's Hole lagoon to photograph.

Whitby The famous shoreline and abbey provide plenty to point your lens at.

Dunstanburgh Castle The massive ruined castle at low tide is well worth capturing.

Holy Island Also known as Lindisfarne, there are beautiful churches to shoot here.

Bamburgh Castle Situated on a high rocky plateau, it is perfect for photos.

Tyne Bridge Visit after the sun goes down for the best photo opportunities.

# North-west

The Lake District in the north-west of England is world famous and well loved for its beauty. We talk to landscape photographer John Gravett, who runs photo workshops there



## How long have you lived in the area? I've

been running Lakeland Photographic Holidays for the past 14 years, so I have certainly seen the Lake District National Park

in all weathers and seasons. Long before I moved here, I thought it was a special location, and my familiarity with the park has only helped increase the bond

One of the great features of the Lake District – when compared to, perhaps, the Scottish Highlands – is its relatively compact size. At two-thirds the size of Yosemite National Park, the Lakes constitute an area where all parts are accessible in a day.

What is your favourite place to photograph in this area? Blea Tarn (between Great and Little Langdale valleys). The Blea Tarn I'm talking about is the one that everyone knows from countless photographs, but there are actually three other Blea Tarns in the

# SHOOTING SECRET

Take time and care in the composition of the photograph, making sure that every part of the image fits together within the frame, and give special attention to the edges and corners so that no extraneous features mar the image. To achieve this, the use of a tripod is essential.

Lake District. It is almost always photographed from the southern shoreline, but photographers should head to the north-east corner of the tarn, which seems to be better sheltered by pondweed from wind and often, if the surface of the tarn is being rippled by the wind, that northeast corner can remain calm. It's always magnificent when the water is calm and

the Langdales are reflected in its surface, but even on a foggy day it can display an ethereal beauty.

# What advice would you give people visiting the area to take photos? That

there is no such thing as bad weather - only different types of lighting. I believe very strongly that any photographer venturing out on an overcast day with the view that 'it's really dull today' will put themselves in a mindset to take dull pictures, in every sense of the word. I have spent countless days photographing in the rain, and I love the delicate atmospheric quality it offers though like everyone, I'm not keen on the water running down the back of my neck!

# If you could shoot anywhere else in the British Isles, where would it

be? I wouldn't, just the Lake District it's a landscape photographer's dream location, from the diverse weather and lighting conditions to the varied lakes and mountains, it just has everything.



# LAKELAND PHOTOGRAPHIC HOLIDAYS

MY WIFE Gail and I took over LPH in 1999 and we like to think we offer a unique and valuable experience. Our courses are pitched towards all age groups and standards, and include Cumbrian landscape workshops, specialist ones such as black & white, as well as those tailored towards 16-24-year-olds.

The LPH Experience has been recommended as the UK's 'Number

1 Photography Course' by Countryfile magazine, as well as being named Tourism Experience of the Year in Cumbrian Tourism Awards 2012.

We are established as experts on teaching photography in the Lake District, with a depth of knowledge and a detailed understanding of the local area.

Lakeland Photographic Holidays is a team effort - I teach while Gail masters the role of hostess. Guests stay in well-

appointed en-suite bedrooms and meals include breakfasts and four-course

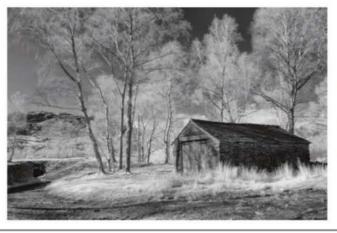
Prices are as follows: Landscape Workshops (six nights). All en-suite rooms: £685 per person per week. Five-night option: £560. Four-night minimum: £495. Specialist workshops (five nights). All en-suite rooms: £710 per person per week. For more information go to www. lakelandphotohols.com.











# Rydal Water



One of my favourite wetweather locations, I love the delicate quality and atmospheric recession that (light) rain adds

to this lake. Small enough to walk round even with full camera kit; either end can offer shorter meanders with a plethora of available subjects.

# Watendlath Tarn



Down the main road from Keswick to Borrowdale, there's a turning off to Ashness Bridge. Continue up this single-track

road for two miles to find a National Trust car park at the little hamlet of Watendlath. Within a very compact area you'll find a tarn (small lake), a truly lovely pack-horse bridge, waterfalls, stunning dry-stone walls and, with a short walk, a spectacular view into the Borrowdale valley.

# Derwentwater



Often referred to as the queen of the lakes, it offers many excellent locations, like Friars' Crag and the view east into

Strandshag Bay, especially good early morning in spring and autumn, where mist often hangs across the lake's surface. The south end of the lake has a large wetland area, which offers golden grasses for much of the year. Accessed by raised walkways.

# Buttermere



Always popular with photographers, especially the Buttermere pines towards the south of the lake, but I prefer

the north-east corner, where there is a wonderful spindly birch, often with its roots underwater. Halfway down the east shore set back in a meadow is a small bothy with a not-very Cumbrian sounding name engraved over the door: 'Gastons Refugio'.

# Hodae Close



About three miles north of Coniston village is a oncedisused slate quarry called Hodge Close – an almost

lunar-like landscape of slate chippings and silver birch trees. Over the past two years, the guarry has become very active again, so great care must be taken in personal safety.

Hallin Fell Great views along Ullswater, and down the Martindale valley.

Grasmere Home of Wordsworth, but simply wonderful on a calm day.

Crummock At the end of Lanthwaute woods, I think this rivals Wastwater as a view.

Wastwater A remarkable view up the lake to Great Gable.

Elterwater Superb views, with the Langdales in the background.

# Midlands



lan Younger offers his advice on the best locations to take your camera in the Midlands region of the British Isles



How long have you lived in the area? I live in Warwickshire, just outside Coventry, where I moved to in 1988. I love the fact that I am just 15 minutes' drive from the centre of

Coventry, with all the amenities a city has to offer, but equally just a few minutes from the rural landscapes of 'Shakespeare country'.

Do you have a favourite place to photograph in this area? My favourite place is Coombe Abbey Country Park, on the outskirts of Coventry. Coombe Abbey itself is now a grand hotel but was built in the 12th century as a Cistercian abbey. The extensive grounds include a lake, woodland walks, playgrounds and picnic areas. The whole park is teeming with wildlife and you can spend the whole day exploring, for just the price of the car park. We used to take

# SHOOTING SECRET

For balanced exposures when shooting landscapes, I depend on my trusty ND grad filters, and for more dramatic skies I sometimes even use two! Another tip is to remember you can preframe and prefocus your landscape.

our children there for a day out when they were young, and I often take my students there if I am doing one-to-one tuition.

What advice would you give people visiting the area to take photos? There

are so many different places to visit, from historic houses and gardens, to wildlife parks, museums, not to mention the canal network. There is something of interest for every photographer. My best advice would be to take time to explore - don't rush it. Bring a variety of lenses if you have them, as well as a tripod, and look for alternative views rather than just settling for the classic 'tourist' shots.

If you could shoot anywhere else in the British Isles, where would it be? I am Scottish by birth and I have a yearning to photograph the Highlands and islands. I see beautiful photography in magazines of the iconic Eilean Donan Castle, the Buachaille Etive Mor, Elgol and the Old Man of Storr on Skye. The weather changes constantly, offering dramatic skies and rugged scenery. I hope to get up there later in the year.





# **LAKELAND PHOTOSCAPES**

I OFFER courses at beginner and intermediate levels for users of DSLR cameras, in both Birmingham and Coventry. I am a qualified adulteducation teacher and have taught employment law at university level, giving me a good grounding in how

to teach complex topics in easy-tounderstand ways. My maturity and calm, approachable manner put people at ease and I find that older learners or those who are more nervous respond well to my teaching.

In addition to public courses, I take

bookings from clubs, companies or organisations and will deliver training on their premises. For those who learn more easily in a one-to-one setting, I also offer personal tuition. Prices start from £99 and all dates and locations can be found on the website (see below).

For more information visit digitalphototutor.co.uk









# Coombe Abbey Country Park



Its 500 acres offers architecture, beautiful gardens, woodland, lakeside walks, and birdwatching, so there really is something for every type of photographer.

# **Birmingham Botanical Gardens**



The botanical gardens make a fantastic day out for the family, with 15 acres of grounds to explore and over 7,000 exotic

and beautiful plant species. There are four glasshouses, including the tropical zone, water features, the butterfly house, a tearoom, shop and playground.

# Twycross Zoo



Over 1,000 animals to see. Twycross has been designated as the world primate centre and has a fantastic collection

of monkeys and apes, including gorillas. There are giraffes, elephants, penguins, cute lemurs and playful meerkats to check out too. Enjoy walking in the extensive grounds, watching feeding times, seeing exotic animals and birds, and even visiting the new dinosaur valley.

# Birmingham city centre



Central Birmingham has a wonderful mix of old and new architecture, from the ultramodern Selfridges building to

the rotunda, or the likes of St Philip's, the cathedral. There are also theatres and the Symphony Hall concert venue, and areas like Brindley Place on the canal, which comes alive in the evenings. A Chinese quarter brings a taste of Chinese culture and cuisine - and where but Birmingham will you find a rhinoceros on top of a building?

# **Hatton Locks**



Situated on the Grand Union Canal at Hatton in Warwickshire, close to Stratford-upon-Avon, this flight of 21 locks is

nicknamed the 'stairway to heaven'. The locks span a climb of nearly 150 feet in less than two miles, and there are always plenty of narrowboats to photograph as they navigate them.

Coventry Transport Museum This free attraction offers a different challenge.

Coventry Cathedral Over 900 years of history to capture.

# **Black Country Living Museum**

Open-air museum with actors and lots to photograph

Thinktank Science Museum, Birmingham Great for kids of all ages Warwick Castle

# Wales



There's much to shoot in Wales, from wildlife to landscapes, coastal scenes to waterfalls and beyond, as **Nick Davison** from Gower Photography shows us



How long have you lived in the area? I was born in Swansea, too long ago to mention, but worked away for many years in London. On my return in 2001 I had the opportunity to rebuild my

knowledge and rekindle my passion for the local nature and landscapes. Wales may be a relatively small country but its landscape and wildlife is nothing if not diverse. Just compare the coastline of the Pembrokeshire National Park to the mountains of Snowdonia National Park in the north.

Do you have a favourite place to photograph in this area? Whiteford National Nature Reserve on the northwest tip of Gower always inspires and living relatively close to it makes it easy to visit regularly. In just the one location you can find a long sandy beach, tall sand dunes, woodland, a tidal marsh and an estuary,

# SHOOTING SECRET

Photographs are made by photographers and not cameras, so think less about the gear and more about your photographic vision. Practice to allow you to develop your photography, then try and slow yourself down, for example, by using a tripod to take fewer, but better pictures.

which is great for wintering wildfowl, waders and other bird life. Plant life is varied with orchids in the dunes and other wild flowers scattered across the reserve. Sunset colours can be spectacular at times, especially when using the old Victorian lighthouse as a subject. It's a must-visit place for photographers really.

# What advice would you give people visiting the area to take photos?

Don't try and cover too much in one visit. It is better to spend some time trying to photograph only a few locations, which will increase your chances of getting a great image. Don't forget to do your homework and plan your visit. Use the Photographer's Ephemeris or a map and sun position compass to check the sun's position, use maps to check the contours of the land and find out the tide times. The more you plan. the greater your chances of success will be.

# If you could shoot anywhere else in the British Isles, where would it be? I would

still stay on my local patch of the Gower Peninsula. There will always be the challenge of finding a new angle of a familiar subject or discovering something new about the area. Having a local patch, I think, makes you push more to be creative with your photography. The deeper understanding of the area can help you be more productive as well.

# **GOWER PHOTOGRAPHY**

THE COURSES are designed for photographers of all abilities and are quite informal in structure. All day courses and workshops are limited to a group of six participants to ensure that everybody is given some individual time to discuss and improve the aspect of their photography they want to develop further. The courses cover a wide range of subjects, landscapes and locations.

One-to-one tuition allows an individual photographer to really push their photography forward in the areas they want to improve. I don't take any photographs on the courses; I want to dedicate all my time to the participants.

Gower Photography offers a range of courses to suit all levels of experience, from one-day black & white to threeday workshops. One-to-one tuition costs £180 per day.

Prices for other workshops start from £45 and take place throughout the year, all over Wales. You can find a full list of scheduled courses, as well as handy information about what to take along with you, via the website. You can follow Gower Photography on Twitter for more information about free open days, as well as the series of overseas workshops that are in the early planning stages















# Rhossili Bay, Gower Peninsula



Regularly voted one of the most beautiful bays in Europe, Rhossili is well known for its wide sandy beach, isolated Rectory,

the wreck of the Helvetia protruding from the sand and the unmistakable outline of Worm's Head on the horizon.

# Elan Valley, Mid Wales An often-overlooked area,



but quite spectacular thanks to a choice of uplands and man-made reservoirs all having

different characteristics. At the times in the day that are best for photography, you will mostly find yourself completely alone.

# Skomer Island, Pembrokeshire



When it comes to wildlife this is one of the principality's crown jewels. Here you can enjoy close-up views of puffins,

razorbills, guillemots and other seabirds. Short-eared owls quarter the island hunting for prey, while little owls nest in the stonewalls. A must-do location when visiting.

# Dunraven Bay, Glamorgan Heritage Coast



Easy to get to, with the option to photograph at both sunrise and sunset in the bay or surrounding area. The bay has a different

appearance at either end, with a choice of sand or rocky ledges as your foreground interest. It's fully covered at high tide.

# Gigrin Farm, Rhayader



A visual spectacle of nature, with hundreds of birds visiting at feeding time. Photographers are well catered for with special

photographic hides that can be booked in advance. Take your time and let the birds reduce in numbers before attempting to photograph them; it will make it easier.

Three Cliffs Bay, Gower Peninsula Sea caves and stunning vistas to explore all around.

# Pen y Fan, Brecon Beacons National Park The highest peak in South Wales.

# Waterfall Country, near Pontneddfechan, Brecon Beacons National Park Walk behind the curtain of water at the

Sawd yr Eira (Waterfall of the Snow).

# Tintern Abbey, near Chepstow Capture the history founded in 1131.

# St David's, Pembrokeshire

A village classed as a city thanks to its stunning cathedral.

# Ireland





Kerstin Hellman from Clew Bay Photo Courses takes us on a guided tour of Ireland, pointing out some of its many photographic highlights to visit



How long have you lived in the area? I grew up in Germany and moved to Ireland in 2006 where I was drawn to County Mayo on the west coast. For the last three years I

have been living in the small coastal village of Louisburgh. It's the perfect location for sea and landscape photographers, with its 14 unspoiled beaches, lakes, hills, fjord and endless countrysides.

What is your favourite place to photograph? My absolute favourite place would be Doolough (Irish for 'dark lake'), just ten miles south of Louisburgh. The lake is nestled between three hills and is really tranquil. Although it's a tourist destination and and has been photographed countless times, I still like to take my workshop students there to show off Ireland's beauty.

What advice would you give people

# SHOOTING SECRET

The key to landscape photography is patience. Always carry a folding stool and rain gear because to get the right light, you might well have to sit it out for a few hours

visiting the area to take photos? Don't rush your visit. I often see tourists at the beaches who just get out of their cars, walk about ten steps to the edge of the beach, guickly get their cameras out and shoot one single shot before returning to their vehicles. It really hurts me to see them missing out on a spectacular sunset, simply because they didn't invest 30 minutes in looking for a pleasing composition and waiting for the light to be just right.

If you have limited time, then try not to fit in too many locations and attractions. I remember my very first holidays in Ireland, where I crammed in a roundtrip from Dublin to the Ring of Kerry, the Cliffs of Moher and Connemara and back to Dublin, all within six days. I spent most of the time in the car and wasn't happy with the photos I took. It's better to concentrate on one county or area and really explore it fully. Ireland might be fairly small, but it's packed with beautiful scenery.

If you could shoot anywhere else in the British Isles, where would it be? I'd

really like to visit Scotland some time soon. I would take my tent and simply travel along the west coast, through the Highlands and stop wherever I think it's worth waiting for the perfect moment. If possible I'd like not to be restricted too much by a time frame, so that if a location appeals but the weather isn't cooperating, I'd be able to hang around a few more days until I get the shot I want.





# **CLEW BAY PHOTO COURSES**

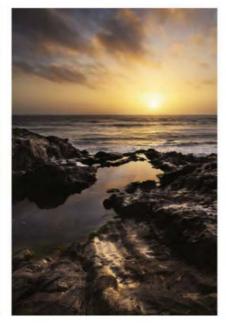
MY COURSES are all about improving your photography skills while enjoying the stunning sceneries of the West of Ireland. Every course is tailored to the individual's wants. No workshop has more than five participants, so everyone has plenty of one-to-one time with me and can be sure their questions will be answered. I offer different workshops, varying from half-day (sunset) courses, full day, and seven-day

workshops for a maximum of five people per workshop. All my workshops are run all year round and can be booked at fairly short notice. I also offer oneto-one workshops, which last from a half-day to four days.

Depending on the student's wishes, we spend most of the time outdoors on different locations around Louisburgh and Connemara. A post-process lesson can also be arranged in my studio to give images additional 'oomph'.

With direct flights from the UK and Europe to Knock Airport, it's very easy to discover this underrated area of Ireland. Prices vary for full or multi day workshops and depending on whether you book as a single, pair or group workshop. Prices for a single person on a day workshop start from €120. Full pricing details can be found on the website.









# Achill Island, Co. Mayo A well-known tourist destination



in the western region of County Mayo. The island is accessible by a bridge and offers

photographers a seemingly endless number of seascape scenes. White beaches, rocky hills and, at 2,257ft, the highest cliffs in Ireland and Great Britain. You can happily spend a week on Achill without tiring of the scenery.

# Doolough, Delphi, Co. Mayo



A tranquil lake with a sad history due to events that happened during the great famine of the 19th century. True to its name

(Dark Lake), it can be tricky to achieve a correct exposure here. For this photo I got up early on a cold November day, but had to wait almost three hours until the sun made its ascent over the hill behind me.

# Devlin, Louisburgh, Co. Mayo



A stretch of sandy beaches and cliff-like rocks about ten miles south-west of Louisburgh and little known to those who

live outside the area. This lends itself to photography all year round, no matter where the sun goes down.

# Connemara, Co. Galway The hinterland of Galway City



boasts the most spectacular scenery in Ireland. Mountains, rivers, lakes, beaches and Killary

 Ireland's only fjord – are just a few reasons to visit Connemara.

# Dún Briste, Co. Mayo



This is a sea stack off the northern shore of Co Mayo, about 20 miles north of Ballina Town. It is part of a breathtaking

ten-mile stretch of cliffs with heights of up to 300ft. On a very low spring tide, and after a climb down the cliffs, brave (some might say foolhardy) photographers can enjoy the view of Dún Briste through a cave at sea level.

# Giant's Causeway, Co Antrim A coastal area of about 40,000 basalt

columns

Boyne Valley, Co Kildare The World Heritage Site features massive megalithic ancient tombs.

Aran Islands, Co Galway Capture the beauty of a rural and undisturbed lifestyle.

**Trinity College, Dublin** No trip would be complete without a visit to Dublin.

The Burren, Co. Clare One of Ireland's most famous landmarks.

# \_ondon



Uncover some of the best and most unusual places to shoot in the capital city with photographic tour guide **Corinna** from Hairy Goat

How long have you lived in the area? I have lived in this area for around 15 vears now.

Do you have a favourite place to photograph in this area? I actually have three favourite spots to shoot in London. The City of London (or Square Mile) is full of diversity, detail and an incredible mix of both new and ancient architecture with lots of little photographic opportunities. And at weekends it has a completely different atmosphere to weekdays.

Trafalgar Square is also a favourite spot of mine. There's always something happening here; you can just stand still and watch the world go by. And people are surprisingly considerate when it comes to ensuring they are not blocking your photo (especially if you stand still long enough).

Finally, Southbank and Westminster are areas boasting stunning bridges and buildings, not to mention the people, the hustle and bustle, and the Thames. You are free to photograph whatever you like and,

# SHOOTING SECRET

Take photos in the rain. Most people will avoid doing this for fear of damaging the camera, but some of my best photos are taken in bad weather. Keep a couple of clear ziplock bags with your camera. Put the camera inside the bag and tear a hole in the bottom just big enough to poke the end of lens through. Put on the lens hood to help keep raindrops off the lens and you will be fine. It's cheap, quick and easy.

as everyone has a camera, you won't draw attention to yourself.

What advice would you give people visiting the area to take photos? Take your time as there's a lot to see. Before

pressing the shutter, eliminate those things you don't need from the photo. Rather than trying to fit too much in the photo, zoom in for detail. I try to advise people to stop for a minute before shooting. Why not sit on a bench, fence or a location in an interesting area and wait for the people shots to come your way or to spot the best way to compose a particular cityscape.

If you are shooting people, my advice would be don't put your camera down in between shots so people won't realise you've taken their photo. But if you are going to use the photo commercially or need to be obvious about it, get their permission. If you approach them in a positive manner and explain why you would like to take their photo, most people will agree.

# If you could shoot anywhere else in the British Isles, where would it be?

At any event in London. It's full of diverse social groups, non-stop activity and the weird and wonderful. You never run out of subjects to fill your frame with and point your lens at.







# HAIRY GOAT PHOTOGRAPHY COURSES

HAIRY Goat provides beginner, intermediate and night photography workshops, plus a four-hour instructional London photography tour. For clients who prefer to learn at a time and pace to suit them, we provide personal photography tuition for day or night

photography, or a mix of both. The personal tuition sessions last between three and seven hours and are tailored to suit the client's needs. We hope to expand to Dubai later in the year where we will offer both our personal tuition and photography tours. As well as a

range of photography workshops aimed at all levels of photographer, Hairy Goat also offers photographic tours of the capital. From the night time tour to the 'Lovers Stroll' and the 'Mystery Tour', there's something for everyone. Prices start from £70 per person.











# All Saints, Margaret Street



This Victorian Gothic Anglican church dates from 1850. Beautifully decorated, it's full of photography opportunities.

# Trafalgar Square



Including the National Gallery and St Martin in the Fields church, it's the most visited attraction in the UK. The

architecture is stunning and it's a perpetual visual feast of people and events. Except when it's bucketing with rain on a winter's night!

# The South Bank



The skate park by the Royal Festival Hall for the activity and the graffiti, while for both day and night photography the

London Eye and Houses of Parliament are instantly recognisable around the world. Everyone wants a photo of the iconic Parliament building lit up and reflecting on the Thames. Light trails from red London buses with the Elizabeth Tower in the background are a classic shot.

# The City of London



Also known as the Square Mile, this is the oldest original part of London, with myriad alleys, striking new and old

architecture, little gardens and old churches. Full of detail and surprises behind the many doors, it would take three full days to walk from Tower Hill to St Paul's Cathedral and explore the area properly.

# St Dunstan in the East church



A church has stood on this spot for over 1,100 years. The current structure has a Gothic-style spire rebuilt by

Sir Christopher Wren after the Great Fire of London, and walls that date from 1817. It was bombed during the Second World War, and was turned into a garden by the City of London.

# London Bridge to Tower Bridge

On the south side of the river, this is a pleasant walk on a nice day with lots of parks, statues and the like to find.

One New Change The view from the top of the One New Change retail complex behind St Paul's Cathedral.

Skylounge The view from the Skylounge at the Doubletree by Hilton hotel at Tower Hill.

# Trinity Square Gardens Opposite the Tower of London.

Lloyds of London Visit during Open House London weekend (www. londonopenhouse.org)

# East

It may be known as a low-lying region, but the east of England offers variety with its windmills and broads, rural villages and bustling ferry ports, as **Andrew Midgley** shows us



# How long have you lived in the area?

I have lived in Norfolk for seven years and initially found it a challenging landscape to photograph. I grew up in Yorkshire, and

have worked extensively in Scotland and Derbyshire, so I'm used to a more vertical landscape than that of East Anglia. However, since moving to the area, the salt marshes, beaches and beautiful coastline have won me over and I love the tranquil atmosphere, fantastic light and big skies full of the call of birds.

Do you have a favourite place to photograph in this area? Choosing a favourite location is always difficult, as there are so many to pick from and it depends on your mood. A place I return to quite often is Thornham. If you go down to the staithe (harbour) in the right light, it can look wonderful. There's a fantastic marooned fishing boat stuck on the marsh and a set of gnarled old posts that stick out of

# SHOOTING SECRET

Look out for reflections in tidal pools, wet sand and still creeks. If you are out after the sun has set, or before it has risen, the land will be dark. However, the colours in the sky can be caught in wet surfaces and look stunning. Wear good boots, don't carry too much and enjoy the ambience.

the mud like a petrified forest. I am told they once protected a grain store from damage by boats, but now they just stand there providing a great vertical challenge to photographers of this very horizontal landscape.

What advice would you give people visiting the area to take photos? Be prepared to take a walk and go out along the banks across the marshes to the

beaches. In the summer, get there early to avoid the visitors and catch the morning light. In the winter, wrap up warm, as the coast can be windy and exposed.

Look out for the pools on the marshes and try creating compositions using reflections of the sky. In the early summer months, the salt marsh is brightened up by the appearance of a carpet of sea lavender, which is a great way to enhance your foreground and bring some additional colour to your shot.

# If you could shoot anywhere else in the British Isles, where would it be? | love

wild and solitary places, and one of the most beautiful parts of the UK in my opinion is north-west Scotland. I want to go back and visit the Isle of Harris, where the beaches and mountains come together perfectly, and the quickly changing weather provides drama and atmosphere.

The Ardnamurchan peninsula is another amazing location. Sanna Bay at the point is remote and sublime, and the remnants of the ancient Caledonian oak woods at Loch Sunart are full of mood and character.

# WILD EAST PHOTOGRAPHY WORKSHOPS

**AT WILD** East, we run both landscape and wildlife photography workshops. Most are one-day sessions, but we are adding longer workshops later this year. Being local to the area we [Wild East is run by Andrew Midgley and David Tipling] both know which locations will be suitable to get great shots for the time of year, so the places we visit vary.

We start by showing some photographs and discuss what works

and why, then we head out into the field, take time to look around for interesting compositions, look at suitable techniques and make sure everyone takes away something from the experience.

I am a landscape photographer whose work has been widely used in print in the UK and Europe, and in a variety of book projects. In 2008, I was Highly Commended in the Landscape Photographer of the Year competition. David Tipling has been a wildlife photographer since 1992 and has been the commissioned photographer for more than 40 books on birds and wildlife. Since 1993, David has led wildlife photography tours around the world.

Since 2008, we have combined forces to run workshops in Norfolk from the Photographers' Gallery in Holt. Courses cost from £165 per person.



For more information, visit www.wildeast.co.uk. To see more of Andrew and David's work, visit www.andrewmidgleyphotography.com and www.davidtipling.com









# Happisburgh



Well known for its coastal erosion, Happisburgh has a good beach that is often littered with the remains of old sea defenses

and debris. This can look interesting against the waves, and presents some scope for long-exposure shots. There is also an iconic red and white lighthouse in the village, and a tall church tower, both of which can be climbed on open days to get a fine view of the surrounding landscape.

# Morston and Blakeney



A short part of the coastal path offers a lot of photographic potential and takes you from one village to the other. Morston

offers creeks and boat moorings with views over to Blakeney point. Blakeney can look very atmospheric at dusk with the silhouetted yachts and light glancing off the winding waterways.

# Thornham



The village Staithe offers a nice variety of marshes and moorings, a stranded boat and a fine array of old posts. There

is a great walk out to the beach and dunes. If you choose your tide carefully, it can look amazing when partially flooded.

# Snettisham



This is a paradise for birdwatchers, who come to the many hides to see knot and geese. The wide-open spaces of

the wash also provide some fine minimalist landscape opportunities. The many pools that are left by the tide form intricate shapes that reflect the clouds, and there is an old skeleton of a jetty whose bones stretch into the mud, offering good perspective images.



Down below the red and white cliffs at the Old Hunstanton end of the beach is a fine array of seaweed-covered boulders

aligned in rows. If you time it right and get the tide washing around the rocks with the light on the cliffs, it can be magical. There are also many old beach huts among the dunes that can look nostalgic and charming.

Cley-next-the-Sea There are marshes, a windmill and birdwatching too.

Fellbrigg Hall A National Trust house and gardens with a lake to explore.

Wells-next-the-Sea A beautiful and historic coastal village well worth a visit.

**Stiffkey** Famous for its cockles among other things, so bring your appetite.

Burnham Overy Staithe Salt marshes and a bustling little port.

# South-east

Known for its countryside, which include the North Downs and the Chiltern Hills, photographer Jeff Turnbull guides us on a photographic tour of the region



# How long have you lived in the area?

I've lived in the south-east for around 10 years and run my workshops from a town called Braintree.

# Do you have a favourite place to photograph in this area?

Braxted Park is my favourite place to photograph. Although not necessarily a place that everyone would be allowed to photograph without an invite, being a professional photographer does allow me the privilege of doing so. It has a wonderful long driveway leading to the beautiful Queen Anne house, which is set in its own historic and unique parkland setting in the heart of Essex. It also has a wonderful stream running through the grounds plus it offers so many interesting aspects to the formal garden and the reflective pool. Catch it at the right time and the sunsets provided are absolutely wonderful. There are records of the Park back to the early 1300s, as a deer park.

# SHOOTING SECRET

When simply photographing for myself and just for fun I go out with the minimum of equipment, so just one camera and a couple of lenses (17-40mm f4.0 and 70-200mm f2.8) and one filter. This challenges me to work with what I've got and to be creative rather than relying on a lot of accessories to check all corners of the frame, then wait for the light

# What advice would you give people visiting the area to take photos?

Don't just take photographs you would see on a postcard. Delve in deeper and really capture the spirit of the area. Whether it's taking photographs of the many piers from different angles, the verity of architecture through to the individuals as they go about

their day. They all provide so many exciting opportunities. If you're really into landscapes and seascapes then discipline is needed. Be prepared to get up early (extremely early in the summer) or stay up later in the evening to get the best light

# If you could shoot anywhere else in the British Isles, where would it be?

I would say the Highlands of Scotland. I know it's probably not original but when I visited the area many years ago I fell in love with the scenery but alas, I was not into photography back then so I have no photographs of my time there. I shoot all over the world for my work as a wedding and commercial photographer but love living in this area for landscapes. It's hard to predict exactly where my photography will take me but I'm really excited about what the future holds and looking forward to great things, including working on new personal projects, travelling to more far away destinations, developing my craft, working with new photographers and meeting wonderful people.







# **EXCEL PHOTO TRAINING**

**WE'VE** been the region's leading photography training company since 2006 and have been fortunate in training many of the regions best upand-coming photographers. We provide courses for the complete beginner, and

the photography enthusiast through to the professional photographer. Courses include: Beginners DSLR, Intermediate DSLR, Studio Portrait, Lifestyle Portrait and Wedding Photography.

Prices start from £110 and full details

can be found by visiting our website, (see below for details). The courses cover Essex and Suffolk, and vary in length so that there is something to suit every budget and level of experience too.









# Mersea Island



I love to photograph is West Mersea, Near Colchester in Essex. There are a great variety of subjects and scenes to

capture and I'm never disappointed with the photographs that I take. Be it wandering around taking photographs in the boat yards, capturing the famous coloured beach huts or photographing the gorgeous sunsets



This is a lovely village where the arrangement of houses around a central green produces a harmonious effect. The classic

view of foreground green, pond, cottages and road climbing a hill surmounted by the church must have inspired hundreds of thousands of photographers and a good many painters. Let's not forget the village has a windmill as well.

# **lkney Woods**



We are blessed with many great woods to photograph in this area My favourite places include Chalkney Woods (White Colne),

Pod Woods (Nr Tiptree) and Chest Wood (Layer de la Haye). Chalkney Woods have been wonderful for bluebells this year. It's especially striking when you have the acid green leaves of the birch trees above

# Norfolk Broads



The Broads offers a great range of beautiful landscapes, buildings and waterways ready to be recorded as wonderful

memories for a holiday. I will hire a boat from Wroxham - £40 for 4 hours - and with my family slowly cruise along capturing the wonderful sights on offer.



Dating back to Neolithic times (2,500 BC) and the home of Dad's Army, Thetford has a lot to

offer the photographer. Visit the picturesque canal and bridge, the various museums available, or book onto a Heritage Trail and photograph wonderful sights including Castle Hill.

# **Great Notley Country Park** Located near Braintree.

Ickworth House A lovely house and grounds to visit for the day.

Ebridge Mill No visit to the area would be complete without a windmill shot.

**Southend Pier** One of the longest in the country and well worth a look.

Colchester Zoo What can I say, but I love animals.

# South-west

Helen Rushton shows us around the delights of Britain's south-west, and all of its coastal and inland beauties that await photographers on a visit



How long have you lived in the area? I've lived in and around Dorset and Hampshire since the 1990s when I went to university in Bournemouth.

The 100 mile or so coastline that stretches along this part of the world offers such a variety of fantastic photographic locations that I've never left the area since.

# Do you have a favourite place to photograph in this area? My

favourite location changes often, depending on weather conditions and seasons and the like. I love heading down to Portland when the seas are rough to capture the essence of Portland Bill Lighthouse, or maybe along to Hengistbury Head to photograph the waves crashing over the variety of stone groynes that can be found there.

On a cold, crisp morning there are some excellent locations in and around the New Forest - a fantastic location at dawn as the

# SHOOTING SECRET

Ensure you are on location well before the golden hours so you can take your time to find the best spot and take in the atmosphere. Think about what you want your image to say. Get your composition right, check all corners of the frame, then wait for the light to hit.

light starts to sneak between the trees, and all just on my doorstep

# What advice would you give people visiting the area to take photos? If

you're coming to photograph seascapes, check tide tables before you plan where to go. Most coastal locations completely change in character depending on the level of the tide. Kimmeridge, for example, is not

great at the lowest of tides, as seaweed detracts from the appearance of the gorgeous rock ledges leading out into the sea. At high tide, the main ledge can be obscured too much by water.

Some areas have restricted access as they are controlled by the MOD so, again, check which walks are open - and when before you come. It's always worth doing research before you head to a new area to take photos, to avoid disappointment and a wasted trip.

# If you could shoot anywhere else in the British Isles, where would it be?

It would definitely be the Northern Lights off the Scottish coast. I've recently started researching a trip up there. The Scottish coast is beautiful at any time but obviously a fair trek from where I live, so I want to be able to cram in as much as possible when I'm there. The Northern Lights would be a fantastic event to coincide with any trip up to Scotland, I just need to plan as much as I can beforehand to make sure I come home with the shots I want.





# SEE LIFE THROUGH THE LENS

**SEE LIFE** courses are all about getting the image right in-camera by using neutral-density filters to control exposure and create mood within the image by theoretical and practical methods. In groups of no more than four,

we look at composition and technical perfection, and how we can use the camera's functions to help us create the image we want to make.

Our See Life Through The Lens landscape workshops offer both

group and one-to-one workshops at stunning locations across Dorset and Hampshire, with new locations and courses being added in late 2013 and 2014. Suitable for all levels, they include accommodation and six location shoots.

For more information and to see more of Helen's work, visit www.seelifethroughthelens.com









# Corfe Castle



Another well-photographed location, but one at which I am still waiting for perfect conditions. I prefer to shoot

Corfe Castle at dawn and arrive really early to ensure I get my favourite spot. I like to capture a feeling of containment through the windows so a clamber up the hill is necessary. Ideally, I'm looking for low-lying rolling mist with a beautiful dawn behind.

# Swanage



Swanage offers a variety of locations in the bay area, including the famous Old Pier. the 'banjo' pier and Peveril

Ledges. Great in all kinds of weather, there is a huge variety of accommodation available to suit all budgets, and Purbeck is a great base from which to head out and explore other local places of interest.

# **Hengistbury Head**



Hengistbury Head seems to be rather overlooked as a location yet there's such a wide variety of interesting views that you can

really push your creativity. I can look out of the window of my home in Romsey, check the weather, and can just about rush down there in time if it looks like a fine sunset.

# Portland Bill



Even though Portland Bill is something of a chocolate-box location, you can still achieve some fresh new images there,

though this depends on both the tide and weather conditions. It's a really easy walk from the car park to the best spots, but be careful in rough weather. I've seen waves crashing over the top of the cliffs on occasion.

# Kimmeridge



This is a fantastic bay and, should you misjudge the tide, you can always enjoy a clamber over the ledges looking for

fossils. It's a popular location, so plan to arrive early and ensure you're shooting sympathetically with other photographers that might be around you, so everyone can get a good shot.

Lyme Regis Cobb The man-made harbour on the coastal town is a must-see.

Kevhaven Visit Hurst Castle for some stunning photo opportunities.

Bramblebush Bay Why not catch a ferry and shoot back towards the land?

Pulpit Rocks An artificial stack of rock was left in the 1870s.

# Puttles Bridge, New Forest

Some nice walks to see the New Forest ponies and much more.



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